

- RELIQUIAE TENEBRAE - - INITIA PERDITIONIS -

PROJECT ANGELBOOK - VOLUME XII - PART 16

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EZEKIEL REDIK YARBROUGH

Reliquiae Tenebrae – Initia Perditionis –
Project AngelBook – Volume XII – Part 16
By Ezekiel Redik Yarbrough (DBM
ECLIPZE)

Liminal Archivist's Note

On the Preservation of Distorted Gnosis and the Dying Digital Veil

There is a strange ache that comes from spending all day in the ruins of spiritual memory.

Fifty books made in one day—an inhuman output—should feel like a triumph. But when the source material is splintered, hostile, and drenched in egoic inversion, what remains is not pride... but hollowness.

This volume, like many in this phase, is not composed of my own words.

It is an act of preservation, not expression.

It is a documentation of liminal knowledge, scraped from a dying web—the final breath of spiritual forums, parapsychology ephemera, early occultist blogs, and yes, even the darker corridors of modern satanic movements.

And herein lies the tension:

Much of what is presented under the name Satanism is a distorted half-truth.

It correctly identifies that Yahweh is not the Most High, and in this way, it mirrors certain Gnostic insights—

but then it derails into ego exaltation, materialism, and psychic hostility. It gets halfway to freedom... and then builds a new prison out of flame and shadow.

And yet—

amidst the mockery, venom, and inversions,

there are real spiritual technologies embedded in the code.

Meditation techniques, psychic development maps, astral awareness, breath control, and ritual frameworks.

Not all of it is corrupted.

Some of it is usable tech.

Some of it may be ancient... wearing a new mask.

So I do not endorse what is preserved here.

But I also refuse to let it vanish into untraceable digital decay.

This is an act of containment as much as curation.

I name this phase liminal, because I know it will not last.

There is only so much of the old internet left to preserve.

Only so much unindexed gnosis hiding behind broken blog links and .org forums that haven't been cached since 2012.

When this phase ends, and I return to creation, I will draw from this tomb of fragments with clarity and discernment.

But for now, I am the one who stands in the gateway—

Archiving the bones, sealing the jars, lighting one gold-lettered candle above a chamber of shadows.

To the reader: proceed with awareness.

This is not scripture.

This is sediment.

It is archived because it is dangerous.

And dangerous knowledge, when preserved with respect, often becomes a mirror for deeper truth.

—Ezekiel Redik Yarbrough

Liminal Phase – Discretio Luminis

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One-Woman Psychic Fair

Friday, September 29, 2006, 5:30-9:30pm

at Celtic Corners Art Gallery, 196 Cabot St., Beverly, MA

Yep, I'll be the one woman, offering 15- and 30-minute mini-readings throughout the evening, using a mixture of astrology and Tarot. I'm very excited to be able to offer my local community a taste of the wisdom of the stars and the magic of the cards! You can sign up for a 30-minute reading in advance (\$45) or walk in and take your chances on a 15-minute slot (\$25). While you wait, you can check out the beautiful and evocative things Elaine Barry has collected in this hip downtown art space. So come on down!

Summer workshop for folks in or entering midlife

Midlife Metamorphosis: Coming into Your Own in Your Forties

Friday-Sunday, June 28-30

at the EarthSpirit Conference Center, Worthington, MA

It comes much earlier than menopause, and it happens to men as well as women. It can start as early as age 36 and last until 45. It is intense, painful, bewildering. Some call it midlife crisis, but I like to think of it as the Midlife Metamorphosis, because of its unique potential for breathtaking transformations of spirit. If you are in this phase of your life, this workshop is for you! Informed by insights from astrology, literature and your own experiences, and prepared with exercises that open your senses and heighten your awareness, you'll embark on a vision quest in search of the power within you.

Call the EarthSpirit Conference Center at 413-238-4240 for registration, directions and lodging information.

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9164

Phone: 978-376-

<http://www.nightvisionastrology.com/consultations.html>

36 captures

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Click here to learn about astrological services for your business -- help with everything from vision and start-up timing to decision-making and day-to-day management!

Refer a new client to me and receive 20% off your next session!

Please note: 1% of your fee for all consultations booked during 2006 will go to Seeds of Peace, an organization that fosters communication between young people from opposing sides of the world's conflicts.

I went to Miriam to find out what oppositions were coming up in my chart. She showed me things that I did not know about myself, but vaguely suspected. Miriam's forecast helped me prepare for things that would have thrown me off my path if I didn't know they were coming. She helped me to face different areas of my character that I needed to address in order to reach my personal goals. I used the momentum of the planets to get into graduate school. It worked!!! Thanks, Miriam!!!

- C. Dana Evans, Massachusetts artist and educator

TRACKING YOUR PERSONAL PATH

A private consultation is a window into your individual nature, the flow of your life and the choices available to you. We begin with the issues that are on your mind at the moment. From there, we may work out practical solutions, peer down the path ahead of you (or behind you), or journey deep into your psyche. It's all up to you... where you want to go, and how far you're willing to travel with me -- and with yourself.

TO ARRANGE A CONSULTATION WITH ME:

Telephone me at 978-376-9164, or

e-mail me at miriam@nightvisionastrology.com.

Please provide your date, time and place of birth so that I can calculate your chart, and your e-mail address and telephone number for scheduling.

SELECT THE CONSULTATION YOU PREFER:

A typical session runs 1 - 1 1/2 hours. Consultation fee is \$144.

Longer sessions are available at \$90 per hour.

For a relationship consultation, allow 1 1/2 - 2 hours. Consultation fee is \$198.

A single-question (horary astrology) reading is \$45.

PAYMENT AND SCHEDULING LOGISTICS:

Payment options are:

PayPal - you'll receive an e-mail payment request. From there, you log onto PayPal's website and make your payment online. It's easy and safe.

Check or money order - please make it payable to Miriam Klamkin and mail it to:

Night Vision Astrology

5 Dodge St. #122

Beverly, MA 01915

If you haven't already, please be in touch via phone or e-mail, so that I will be expecting your payment.

When your payment has cleared, I'll e-mail you with your scheduling options. To ensure that you receive e-mail communications from me, please add miriam@nightvisionastrology.com and info@nightvisionastrology.com to your address book or safe senders list.

Refunds: If, for any reason, we can't schedule your session, your payment will be

refunded in full, via PayPal or check. It will also be refunded if you cancel your session at least one week in advance. Unfortunately, I cannot give refunds for sessions you have scheduled but not attended. With sufficient notice, I'm always happy to reschedule.

ABOUT YOUR SESSION:

In-person sessions (in my Beverly, MA office) and telephone sessions are available.

All of your dealings with me are absolutely confidential. I will never share your name, e-mail, telephone number, or any personal information about you with anyone, without your express permission.

Your session may be recorded on MP3 by prior arrangement with me at no extra charge.

If you have any questions, feel free to e-mail me or telephone me at 978-376-9164.

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Note: the process for these services is the same as for personal consultations. Please see the personal consultations page for details.

To arrange a consultation or other service:

Click on the appropriate PayPal button below and follow the PayPal payment process

E-mail me at miriam@nightvisionastrology.com, or

Telephone me at 978-376-9164.

Make payments with PayPal - it's fast, free and secure! Make payments with PayPal - it's fast, free and secure!

Life Direction Consultation

Your business thrives when you thrive. Let me help you gain clarity around your vision and goals, and watch your business take off!

\$144 per session.

Make payments with PayPal - it's fast, free and secure!

Optimal Birth Time for Your Business

Timing is everything! Together we select the perfect moment to begin the operation of a successful venture.

\$90 per date.

Make payments with PayPal - it's fast, free and secure!

Decisions, Decisions...

When you really need to know... the planets map out the potential consequences of the choices that lie before you.

\$45 per question.

Make payments with PayPal - it's fast, free and secure!

Partnership Analysis

Whether you've been partners for years or are just thinking of going into business together, this consultation can improve the way you work together.

\$198 per session.

Make payments with PayPal - it's fast, free and secure!

Monthly Retainer Option

Each month I send you a breakdown of current celestial energies as they affect you and your business. Then I'm on-call all month to answer your questions. This option includes one scheduled 30-minute consultation per month plus unlimited e-mail and short phone check-ins.

\$225 per month.

Make payments with PayPal - it's fast, free and secure!

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Miriam - I just want to share with you how much I enjoy your writing - in addition to the helpful and timely information, you have a very creative, delightful and wonderfully written style and visual sense - it would make a beautiful illustrated book! Thanks!
- Donna Johnson, Pathworks Coaching, Boston, MA

Subscribe here to the free Night Vision Astrology e-newsletter!

July/August 2006 double issue - Fixed Grand Cross, Mercury Retrograde in Cancer, Jupiter direct, Jupiter trine Uranus redux, Mars and Saturn opposite Neptune

June 2006 issue - Summer Solstice, Jupiter square Saturn, Uranus Retrograde

March 2006 issue - Spring Cleaning, Mercury Retrograde in Pisces, Jupiter square Neptune, Spring eclipses

February 2006 issue - Venus Retrograde, The Soul of Money, Mars in Gemini

December 2005 issue - Winter Solstice and the dark time of the year, Mercury and Mars direct, Jupiter square Saturn, Venus Retrograde in Capricorn

November 2005 issue - Mercury Retrograde in Sagittarius and Scorpio, astrology for business success, Jupiter trine Uranus

October 2005 issue - Career transition support group, Jupiter in Scorpio, Mars Retrograde, Aries/Libra eclipses

Summer 2005 issue - Adult rites of passage, Saturn in Cancer revisited, Saturn in Leo

Winter 2005 issue - Mercury Retrograde stories, the Prosperity Game

Astrology tips from 2004 newsletters - Psychic cleansing exercises for the Equinox, the Venus Occultation, Pluto in Sagittarius, the Uranus-Neptune mutual reception, Saturn in Cancer, Jupiter in Libra

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20 captures

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EarthSpirit presents As Above So Below

Important Astrological Dates for 2006

All times are for the Eastern time zone. Daylight Savings Time is given where appropriate.

by Miriam Klamkin

This Almanac is organized by categories. Please click on the category below to go to that section.

Solar Lunar Retrograde Other

Solar

Holiday

Date (m/d)

Time

Imbolc2/3 6:27pm

Spring Equinox 3/20 1:26pm

Beltane 5/5 11:30am

Summer Solstice 6/21 8:26am

Lammas 8/7 11:41am

Fall Equinox 9/23 12:04am

Samhain 11/7 8:35am

Winter Solstice 12/21 7:22pm

Lunar

Moon Phase

Date

Time

° Sign

Full Moon 1/14 4:48 am 24 Cancer

New Moon 1/29 9:15 am 9 Aquarius

Full Moon 2/12 11:45 pm 24 Leo

New Moon 2/27 7:31 pm 9 Pisces

Full Moon* 3/14 6:36 pm 24 Virgo

New Moon* 3/29 5:16 am 8 Aries

Full Moon 4/13 12:40pm 23 Libra

New Moon 4/27 3:45 pm 7 Taurus

Full Moon 5/13 2:52 am 22 Scorpio

New Moon 5/27 1:26 am 5 Gemini

Full Moon 6/11 2:04 pm 20 Sagittarius

New Moon 6/25 12:06 pm 3 Cancer

Full Moon 7/10 11:02 pm 18 Capricorn

New Moon 7/25 12:32 am 2 Leo

Full Moon 8/9 6:55 am 16 Aquarius

New Moon 8/23 3:10 pm 0 Virgo

Full Moon* 9/7 2:43 pm 15 Pisces

New Moon* 9/22 7:45 am 29 Virgo

Full Moon 10/6 11:13 pm 13 Aries

New Moon 10/22 1:15 am 28 Libra

Full Moon 11/5 7:59 am 12 Taurus

New Moon 11/20 5:19 pm 28 Scorpio

Full Moon 12/4 7:26 pm 12 Gemini

New Moon 12/20 9:01 am 28 Sagittarius

* Eclipse Back to top

Retrograde periods

Planet

Dates

Mercury 3/2 - 3/25 * 7/4 - 7/28 * 10/28 - 11/17

Venus 12/24/2005 - 2/3/2006

Mars no retrogrades this year

Jupiter 3/4-7/6

Saturn 11/22/2005 - 4/5/2006 * 12/5/2006 - 4/19/2007

Uranus 6/19 - 11/19

Neptune 5/22 - 10/29

Pluto 3/29 - 9/4 Back to top

Other dates of interest

Aspect

Date

Jupiter square Neptune 1/27 * 3/16 * 9/24

Jupiter trine Uranus 5/4 * 8/29

Jupiter square Saturn 6/22 * 10/25

Saturn opposite Neptune 8/31

Jupiter enters Sagittarius 11/23

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Miriam's Crash Course in Astrology Basics

Miriam Klamkin has over thirty years of experience in the field of astrology. Her astrological practice, Night Vision Astrology (link opens a new page), includes private consultations, chart services, classes, and workshops. She can be reached by phone at 978-376-9164, or via e-mail as miriam@nightvisionastrology.com.

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<http://www.nightvisionastrology.com/bio.html>

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Dear Miriam, Thank you for an enlightening session. Unlike two other astrologers, both well-known, who predicted outcomes that never materialized, you assisted me in clarifying my deepest truths and, therefore, a positive future with which I'm already aligned---thus allowing me to flow with life rather than struggle against it. That you provide a thoroughly confidential and judgment-free environment enhances one's ability to begin to see "the stars" as guides rather than obstacles. I wish you well in your good work.

- (a client who asked to remain anonymous)

Miriam in the zone

Here I am, surrounded by a golden aura and purple shadows. I must be in a deep meditative state. Either that, or I'm taking a quick nap for the camera.

I'm here to help you move out of problem mode and get excited about your life again. Astrology and magic taught me who I am and how to live in rapport with the natural rhythms of the Universe. (Oh, so that's what I'm doing in the photo -- I'm in rapport with the natural rhythms!) Coaching helped me climb out of the pit of depression and learn to live my life as a joyous experiment. Now I'm all about passing those gifts on. Are you ready to be gifted?

I believe that anyone can find -- and live by -- that spark of joy and passion inside... even if you are ill, or broke, or overwhelmed with responsibilities. Furthermore, that passion is your surest pointer to what the world most urgently needs from you, as well as what you need from the world. There is no one like you, and the world is waiting for you to discover and manifest that special piece that only you can contribute. My mission is to support and empower you in bringing to birth your unique vision.

I have guided hundreds of individuals through transitions, revelations and hard times in all areas of life: career, relationships, family, health, spirituality, and many others. My workshops, readings, and coaching are designed to give you the tools you need to bring your dream to light and nurture it to realization.

My official credentials: I've been studying and practicing astrology since 1974. I hold the Certificate of Astrological Studies from the Astrology Institute of Lexington, MA, and the Level II certificate from the National Council for Geocosmic Research (NCGR), of which I am a member. I have taught workshops and classes for EarthSpirit, Solstice Sun, Boston NCGR, My Holistic Network and others, and have written astrology columns for New Moon and EarthSpirit. Currently I publish the monthly Night Vision Astrology newsletter and offer teleclasses, life transition workgroups, and personal consultations.

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Night Vision Astrology
shining a light on your inward path
with astrologer and life coach Miriam Klamkin

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What lies behind us and what lies before us are tiny matters compared to what lies within us.

- Ralph Waldo Emerson
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Miriam by the minute!

How does this work?

Latest news:

The July/August newsletter is now available. [Read it here.](#)

Friday evening, September 29, I will present a One-Woman Psychic Faire at Celtic Corners Art Gallery in Beverly, MA. See the Upcoming Events page for details.

I'm offering both a Midlife Metamorphosis weekend workshop and an Introductory Astrology Course in my home area north of Boston, MA this Fall. Details will be forthcoming shortly!

My availability for consultations in the upcoming months: August - slots available toward the end of the month; September - schedule beginning to fill - book soon! See the consultations page for details, and e-mail me when you're ready to schedule or if you have any questions.

Yep, this website is perpetually under construction... so be sure to bookmark this page, and check back here frequently! During August and September 2006, I'll be adding more newsletters, more interesting astrological information, and more information about our events and services!

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<http://www.earthspirit.org/resources/blkpearl.html>

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About this capture

Black Pearl Tarot

Sue Curewitz Arthen

BLACK PEARL TAROT

Card readings that reflect your inner strength and wisdom

Come, see your life as a mythic story!

Sue Curewitz Arthen has been reading Tarot cards since 1981. Her unique style of interpreting the reading as a story allows you to see your current life situation in a detached, objective manner.

Working with you to interpret the energies and symbols the cards represent, she is then able to not only help you "see the forest for the trees", but also to get above the forest for a whole different perspective. This method, of reading the Tarot cards, can reveal to you possibilities that you "knew" all along, but did not know how to access.

Readings include ideas about resources and strengths that will enhance your life as well as reminders about how you might get in your own way and what you can do to minimize that kind of opposition.

Most readings take about an hour and a half. The cost is \$30-55 sliding fee scale. You decide what is the right fee for you.

A name analysis using numerology and the Tarot costs an additional \$5.00.

Lessons for groups, private lessons, gift certificates and parties are all available.

BLACK PEARL TAROT

Sue Curewitz Arthen

P.O. Box 628,

Worthington, MA 01098

413-238-4240

or e-mail sue@earthspirit.com

sue

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<http://www.hawthorne.org/>

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Fire and Flora

Here you will find photographs of both field trips and prescribed fires. I hope to upload photos from 2002 through the present shortly. The burns shown took place primarily with the UMass Prescribed Fire Crew, under the leadership of Dr. William A. Patterson III. The DCR (previously DEM) Bureau of Fire Control provided much needed engine support. Fires were conducted on land owned or managed by University of Massachusetts, Massachusetts Division of Fisheries and Wildlife, and other agencies.

2001 Field Season

10/4/2001 Prescribed burns in Montague, MA

10/2/2001 Prescribed burns in Montague, MA

6/28/2001 Prescribed burns in Montague, MA

6/19/2001 Prescribed burns in Pelham, MA

Week of 6/4/2001 Prescribed burns in Pelham, MA

2000 Field Season

10/25/2000 Prescribed burn in Montague, MA

10/3/2000 Prescribed burn in Montague, MA

6/28/2000 Prescribed burn in Montague, MA

6/26/2000 Aerial view of completed perimeter, Montague, MA

6/8/2000 Prescribed burn in Montague, MA

5/12/2000 Prescribed burn in Montague, MA

5/8/2000 Prescribed burns in Truro, MA

5/3/2000 Flora of eastern toeslope of Mt. Toby, Leverett, MA

5/1/2000 Prescribed burn in Montague, MA in the Pioneer Valley.

4/25/2000 Prescribed burn in Montague, MA in the Pioneer Valley.

Flora of Granby, MA on the south side of the Holyoke Range.

Prescribed burn in Cummington, MA in the Berkshire hills.

Prescribed burn at Camp Edwards on Cape Cod.

<http://www.triskeledesign.com/>

72 captures

28 Apr 2001 - 23 Mar 2025

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15

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About this capture

This website is in process and will have many pictures and descriptions of the art

available from Triskele Design.

The Painting section will carry original art pieces as well as cards and poster prints. In the Pottery section you will find everything from the beautiful Leaf Platters, pictured above, to whimsical Coffee People and Tea Toads. Fiber Arts will offer hand spun and woven shawls and coats.

Please stop back soon to see the completed website or contact us if you are interested in ordering something.

Thanks for visiting Triskele Design.

Leona

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The Good Remembering
Recent Project

View the slide show:

2005 Sun Rise on Winter Solstice

SolsticeSun Design a webdesign, graphic design and usability company, with the expertise and experience to create sites that are easy to download and navigate, while maintaining a striking visual presence and theme.

We do not have any pre-made designs to fit into. Each design is tailored to our clients needs.

We want to help our clients engage with others and to make that process easy. We want their visual face to the world to be about them, not about us.

At SolsticeSun Design we like to help clients manage and maintain their own site to the degree that they are comfortable doing this. We can create templates that can be maintained with basic web development tools. Or we can set up an ongoing

maintenance plan, where we make necessary updates and revisions.

Feel free to look through our client portfolio, and if you feel we can help you enhance or establish your Internet presence then contact us.

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<http://maskmaker.com/>

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ShapeShifter: Mask Catalog

Fine handcrafted leather masks, helmets and sculptures from the hand of master maskmaker Duncan Eagleson.

News and Articles:

Shapeshifter News: Commedia Masks

Commedia dell'Arte Masks. This summer, I had the opportunity to revisit the roots of my art, and create a set of masks for a Commedia dell'Arte troupe which will be touring Malaysia.

Shapeshifter News: Masks for "Cursed"

Cursed Movie Thumbnail. Last spring, I got a call from the costume designer for Wes Craven's "Cursed". Seems the movie includes a scene at a costume ball... Now the movie is in theaters, and my masks are finally up on the screen.

Featured Masks:

New Masks: Oak King & Holly King

Oak King Mask Thumbnail. In Celtic myth, the Oak King and the Holly King are rulers respectively of the Summer and Winter. These masks are variations on the antlered Green Man theme.

New Section: Gothic Masks

Goth Masks Thumbnail. Take a walk on the dark side. If you're looking for masks with black leather, studs, and piercings, or elegant vampiric figures out of gothic romance, you'll find some of each here.

Shapeshifter Masks.

A Shapeshifting Symbol.

Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.

-- Oscar Wilde

MASK CATALOG:

Animals & Birds

Commedia

Dragons

Faeries

Gothic

Green Folk

Helmets

Masquerade

Mythological

Shamanic

Leather Sculpture

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<http://www.earthspirit.org/fireheart/fireheartdir.html>

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A Journal of Magic and Spiritual Transformation

On-Line Article Directory

Seven issues of FireHeart magazine were published between the years 1988 and 1993. While the magazine has ceased publication, we are making available here a number of articles and other information which may still be of interest or relevance, most notably our articles on the Eightfold Path and Rites of Passage.

Some back issues of FireHeart are still available --- see the Order Form for further information.

FireHeart number 1

beginings

Ten Years Later: Andras Corban Looks Back at the Rites of Spring

The Transformative Power of the Wickerman

Handfasting: The First in a Series on Rites of Passage

FireHeart number 2

exploring the dark

The Story of Real Vampires

Rites of Passage: Death

The First in a Series on the Eightfold Path: Meditation

Death and Transformation

FireHeart number 3

change is the essence of magic and fire

Witch As Shaman Part I

Toward A Magickal Birth

Ways To Prepare for a Magickal Birth

Rites of Passage: Puberty

The Eightfold Path: Part Two Chanting

FireHeart number 4

out of the past comes the future

Witch As Shaman Part II

The Magic of Caves

Rites of Passage: The Aging Pagan

The Eightfold Path: Part Three Fasting

Ted Mills: A Rock in Turbulent Times
The Unquiet Grave: A Meditation for Allhallows
FireHeart number 5

connections

Rites of Passage: Rituals for the Newborn
The Eightfold Path: Part Four Breath
FireHeart number 6

myth, magic and the making of religion

An Interview with Doreen Valiente - Part One
An Interview with Doreen Valiente - Part Two
Paganism and Myths of Creation
The Eightfold Path: Isolation
The Boy Who Longed to Fly
An Historical Overview of the Whereabouts of Gnomes and Elves, Fauns and Faeries,
Goblins, Ogres, Trolls and Bogies, Nymphs, Sprites and Dryads, Past and Present
FireHeart number 7

community

No articles available

Fire is an element with the power to transform all it touches. Even the Earth is shaped and changed by the fire at its heart, which creates continents, molds oceans. Hidden within this fire is a source of life. In the heart of the human soul, too, there burns a fire of change - defining, animating and transforming us. This transforming fire gives meaning to our growth and evolution as beings of the Earth.

The need to grow is shared by all life on Earth, each creature evolving according to its own internal pattern, all patterns connecting to form the intricate design of life on Earth. But institutionalized religion has severed our spiritual connection with the soul of the Earth, and modern mechanistic culture has replaced our human pattern of being with the life-denying pattern of owning. As our ancestors attempted to master nature, they no longer felt the need to teach their children the ways of the Earth: to live and honor the cycles of life and death, to hear the voices of the Earth's other creatures, to know our connections with all that is. Without that knowledge, passed from generation to generation, we have, in many ways, lost our internal pattern and our place in nature.

FireHeart is a magazine about magic - about the spiritual process of transformation that brings us into contact with the mystery and wonder of creation. It is a magazine about connections - among people of different paths, among all forms of life, and between humanity and the Earth. In FireHeart, we participate in the process of rediscovering and reclaiming our place in nature, to share the process of growth and

change, and to build connections between all people who care about the Earth and our common future.

FireHeart was published by The EarthSpirit Community, a national network of Pagans and other Earth-centered people, based in the greater Boston area. The EarthSpirit Community brings together many different paths and traditions, and is committed to exploring the spiritual relationship between ourselves and all of nature.

EarthSpirit Ancestors Gatherings Connections Legends
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updated: 11/09/05

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<http://www.earthspirit.org/mtongue/mothertongue.html>

47 captures

22 Dec 1997 - 8 Jul 2025

May JUL Feb

17

2005 2006 2007

About this capture
MotherTongue

MotherTongue

The EarthSpirit ritual performance and singing group, recently released a CD and tape "This Winter's Night." Before that released "Fire Dance" and "All Beings of the Earth".
tape coverAll Beings of the Earth

cd coverThis Winter's Night

tape coverFire Dance

Last season, MotherTongue performed with Jeff "Magnus" McBride at Rites of Spring; then travelled to Pagan Spirit Gathering in Wisconsin, where they presented a full concert. MotherTongue also appeared as one of the headliners at "The Pagan Music Festival '96" August 30 - September 2 at Four Quarters Farm in Pennsylvania, USA. This was the birth of a new festival that promises to be one of the best of the gathering season.

A Collection Of Pagan Chant Lyrics

[The EarthSpirit Pagan Chant Library](#)

[Frames version](#)

[This Winter's Night Lyric Sheet](#)

[Newsletter Articles](#)

[This Winter's Night](#)

[MotherTongue at the Parliament](#)

[Performance Pictures](#)

[The Crone at Samhain](#)

[Ox Fam Benefit](#)

[For an online membership and order form to print and mail in.](#)

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[+host:earthspirit.com](#)

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updated: 11/27/02

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<http://www.earthspirit.org/newsletter/newsletter.html>

29 captures

19 Jan 1998 - 21 Dec 2016

May JUL Feb

17

2005 2006 2007

[About this capture](#)

[EarthSpirit Newsletter](#)

[The EarthSpirit Newsletter](#)

A pagan newsletter which contained announcements of activities, classes, circles and
other events, news of interest and articles.

The EarthSpirit Newsletter was published in the years 1993 through 1997, 4 to 6 times per year. Feel free to browse our archives for interesting articles.

Our Astrologer Miriam Klamkin of Night Vision Astrology has kept up with the Almanac. Follow the links below to view the Almanac.

[As Above So Below Astrological Almanac - Presented by EarthSpirit](#)

[As Above So Below - 2002](#)

[As Above So Below - 2001](#)

[As Above So Below - 2000 December only](#)

[As Above So Below - 1999](#)

[As Above So Below - Summer 98 through Winter 98](#)

[As Above So Below - Winter 97 through Spring 98](#)

[Important Astrological Dates 1999](#)

[Fall 97](#)

[Around EarthSpirit](#)

[Twilight Covenning 1997](#)

[It Is The Magic Time of the Year](#)

[As Above So Below - astrology](#)

[Summer 97](#)

[As Above So Below - astrology](#)

[Spring 97](#)

[As Above So Below - astrology](#)

[Of Visions Changes and Community](#)

[Ted Mills Memorial Scholarship Fund](#)

[Archives 1993 thru 1996](#)

The opinions expressed by writers in this publication do not necessarily reflect the views of the EarthSpirit Community or its Board of Directors.

[EarthSpirit](#) [Ancestors](#) [Gatherings](#) [Connections](#) [Legends](#)

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<http://www.earthspirit.org/hergallery.html>

32 captures

19 Jan 1998 - 21 Dec 2016

May JUL Feb
21
2005 2006 2007

About this capture

HerGallery

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Bright Blessings,
Moir

All of these images will enlarge to view at greater detail just click on the image.

firespirit deathwater

FireDance © M. Ashleigh 1997 DeathWater © M. Ashleigh 1997

fullbloodmoon

flowergoddess

BloodMoon © M. Ashleigh 1997 SpringMother © M. Ashleigh 1997

treecone OceanMother

OfEarth © M. Ashleigh 1997 OceanMother © M. Ashleigh 1998

On to Gallery Two

For more information about the artist and website designer - go to the EarthSpirit Designer page.

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Or Travel on to Her Tarot Deck.

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[Previous] [PGW logo] [next]

This Pagan Graphics WebRing page is owned by Moira Ashleigh.

[\[Skip Prev\]](#) [\[Prev\]](#) [\[Next\]](#) [\[Skip Next\]](#) [\[Random\]](#) [\[Next 5\]](#) [\[List Sites\]](#)

<http://www.earthspirit.com/>

421 captures

3 Nov 1996 - 18 Nov 2025

Jun JUL Oct

15

2005 2006 2007

[About this capture](#)

What's New: Summer and Fall Workshops EarthSpirit

Summer

& Fall

Workshops Twilight Covening 2006 Twilight Covening

Oct 6-9 2006

Registration opening soon...

What's Hot: 2006

Almanac Astrological Almanac EarthSpirit

Yellow

Pages Sunlight Reprint

The

Where-

abouts

of..... Fireheart 4

EarthSpirit

Information about EarthSpirit, membership, the directors, the designer, the mailing list, and how to contact us.

Ancestors

A memorial section for those members of the EarthSpirit Community who have passed through the veil.

Gatherings

Where to meet other members of the Earthspirit Community at Events, gatherings (Rites of Spring, Twilight Covening and A Feast of Lights) and classes hosted by EarthSpirit.

Connections

Resources on the Internet for information, goods and services including: The Pagan Chant Library, EarthSpirit Yellow Pages, Paths and Connections, Sarah Stockwell Arthen, and Black Pearl Tarot.

Legends

The heritage that we are creating for the future including: FireHeart Magazine, MotherTongue, The Parliament of World's Religions, and Railwalker Comics.

Espagnol

EarthSpirit en Espagnol

Web Map

Where do I find it on the site?

EarthSpirit Ancestors Gatherings Connections Legends
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<http://www.earthspirit.org/Art/collab6.html>

28 captures

19 Jan 1998 - 21 Dec 2016

May JUL Feb

21

2005 2006 2007

About this capture

Art in Collaboration

Moira Ashleigh is an active pagan and an ongoing contributing member of the EarthSpirit Community. She began writing poetry in high school, while taking a class in creative writing. Moira has a Masters degree in Theater and Dance from Emerson College, Boston, MA, USA. She has performed in both the United States and Europe, most recently with the EarthSpirit Ritual Performance Group MotherTongue. She sees art and magic as interactive processes, and is often entranced and inspired by the rhythms, patterns, and visual awakenings that are there when one looks for them in the cracks between.

Moira came to the Internet with the help of her friends at Utopia, and fell in love with the magic of putting letters and numbers on a page then pressing a button and seeing beautiful colors and images appear. She first began manipulating graphics when she needed to airbrush someone out of a picture, and magically out of her life. Moira is looking forward to the increasing artistic and performance usage of the Cyberspace.

Moira can be reached at moira@earthspirit.com

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OldmanOldwoman | DreamFlight | DrumFire | MoonBlood | MiddayEmbrace

ArtInCollaboration

Return to

EarthSpirit

<http://www.earthspirit.org/ros/railwalker.html>

28 captures

27 Jun 2001 - 15 Jun 2010

May JUL Feb

17

2005 2006 2007

About this capture

Railwalker Navigation

RAILWALKER: Tales of the Urban Shaman

RailWalker At Rites

He has no athame or robe, no drum, no Book of Shadows, he doesn't even really have a tradition. He's never even heard the term "neo-Paganism" before. Everything he knows about magick or shamanism, he learned from his friends, the crows.

A Discussion

"Shamanism? Is that what it's called?

I always just called it helping out! "

Brick, the streetwise Urban Shaman has just discovered there are other people who do what he does, and along with his cynical and sarcastic allies, the crows, he's on his way to meet some at this year's Rites of Spring...

Railwalker at Rites:

RW 1

RW 2

RW 3

RW 4

RW 5

RW 6

RW 7

RW 8

RW 9

RW 10

RW 11

RW 12

RW 13

Part Two>>

Background:

About the Artist and the Series

Crow

"RailWalker", "Tales of the Urban Shaman" and the character "Brick"

TM &©Duncan Eagleson

Artwork ©1999-2002 Duncan Eagleson

EarthSpirit Ancestors Gatherings Connections Legends

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<http://www.earthspirit.org/ros/rosb.html>

37 captures

8 Apr 2001 - 30 Mar 2021

Jun JAN Feb

02

2004 2006 2007

About this capture

Rites of Spring 27

May 25 through May 30 2005

A Pagan Celebration

Rites of Spring 27

EarthSpirit and Tamelin Productions invite you to join us for the twenty-seventh annual Rites of Spring, a gathering open to all who celebrate the sacred nature of the Earth.

Use the links above or click on the ring to enter for Rites of Spring 27 information

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<http://www.earthspirit.org/ros/index.html>

36 captures

19 Jan 1998 - 26 Jan 2021

Dec JAN Feb

02

2005 2006 2007

About this capture

rites of SPRING 27 ~ May 25th through 30th, 2005

The maples and birches grow green in the Berkshire Hills.

The streams rush full down the mountainside.

We gather once again to celebrate the sacred Earth
and the turning of the seasons.

Together we will weave the web of community
spanning many generations, traditions and life-styles
around a shared core of deeply-held Earth spirituality.

The sacred fire will burn
as the drums echo the rhythms of life
and the dancers join the sparks flying toward the darkened sky.

Stimulating conversations will continue from one day to the next. Children's laughter will sparkle in the wooded hills. Lasting friendships will form and grow as we come together in our learning, our music, our ritual and our joy..

500 people from across the country and overseas will come together this year for the 27th Annual Rites of Spring!

EarthSpirit and Tamelin Productions invite you to join us for the twenty-seventh annual Rites of Spring, a gathering open to all who celebrate the sacred nature of the Earth. Since 1979, each May around Memorial Day our community re-emerges as 500 participants from all over the United States and abroad come together to live and learn, work and play in a setting apart from our everyday lives.

Rites of Spring offers a week filled with over a hundred workshops, rituals and performances. As our circle fully opens on Wednesday and grows on Friday, together we form a vibrant and joyful living community.

The first two days, of the Village Builders' Assembly, is limited to the first 100 people, who sign up. Please follow the link to the Village Builders' Assembly for more information if you are interested in attending of this part of Rites of Spring.

Join us for what promises to be an inspirational and joyful Rites of Spring.

Who we are

flame Presenters and Performers
Children & Teens
Newcomers
12 Step Information
Merchants

What we do

flame Community Participation
Special Events (new)
Rites of Spring T-Shirt (new)
Program Information
Program Proposal Info

How to join

Village Builders Assembly
Application Information
Meals
Registration Policies
Rites of Spring Policies
Financial Assistance
Phone Calls/Confirmation

Where we are

Our Site
Cabins and Camping
Transportation

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updated: 05/10/05

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<http://earthspirit.org/hergallery2.html>

18 captures

20 Apr 2001 - 21 Dec 2016

Mar JUN Feb

17

2005 2006 2010

About this capture

HerGallery

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Bright Blessings,

Moir

All of these images will enlarge to view at greater detail just click on the image.

flowspirit motheyes

FlowSpirit © M. Ashleigh 1997 MothEyes © M. Ashleigh 1997

whitetiger Seanz Kushka

CarryTiger © M. Ashleigh 1997 SpiritKat © M. Ashleigh 1997

faceinthestars Stars on the Rise

Mogal © M. Ashleigh 1997 StarBorn © M. Ashleigh 1998

[Return to Gallery One](#)

For more information about the artist and website designer - go to the [EarthSpirit Designer](#) page.

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<http://earthspirit.org/pwrpage.html>

13 captures

16 Jul 2001 - 12 Feb 2007

Mar JUN Feb

17

2005 2006 2007

About this capture

pagan graphic contest winner

Visit the Home of Pagans who do Graphics and Pagan friendly Graphics, Art and Graphic Design!

Go To:

pagan graphic webring

These graphics on this page were designed for the Pagan Graphics WebRing by:

Moira Ashleigh, Designer and Webmistress

and are created expressly for use on the Pagan Graphic WebRing, with special thanks to parker for the greenman face.

Her other Art pages on this website are:

HerGallery, HerGallery 2, Her Tarot Deck

and in collaboration with Artist Duncan Eagleson - Art In Collaboration.

The name of the set is "TreeSpeake". Something about the space between where magic happens, calls out from the set for me personally. I did it one night instead of what I should have been doing for work and I enjoyed making it a lot. Probably because I have been neglecting my own artistic stuff in favor of graphics for the practical side of building business web sites, which though they are rewarding do not come as directly from my magical intent. The set are all jpgs and the center one is 9,147 bytes the two smaller are 4,323 and 4,367 bytes respectively.

Oh I built them in Photoshop on a MAC. The font is PoorRichard. It needed the sharp cutting quality with a little funk for the flavor I was trying to capture.

previous TreeSpeakenext

An anonymous voting contest was held for the Pagan Graphics WebRing and the winning logo is displayed above. Be sure to visit the other wonderful images created for this contest by other members of the Pagan WebCrafters.

<http://www.earthspirit.org/Art/collab6.html>

28 captures

19 Jan 1998 - 21 Dec 2016

Mar JAN Feb

02

2004 2006 2007

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ArtInCollaboration
Return to

EarthSpirit
<http://earthspirit.org/Moira/autumn2002.html>
14 captures
4 Dec 2002 - 15 Jun 2010
Mar JUN Feb
17
2005 2006 2010

About this capture
in the fells - late autumn 2002
The images will expand to full by clicking on them - the files are large. They are
copyright. Please do not use them for any purpose without permission. - Thanks

a yellow lady dances with blackguards walking on dry oak she makes her shelter
from the branches

yellowdress
(a yellow lady dances with blackguards)

oakpath
(walking on dry oak) cronehut
(she makes her shelter from the branches)

caught on the way down a fireheart in oakleaves a fortune told by trees

caughtwithin
(caught on the way down) leafheart
(a fireheart in oakleaves) rootrunes
(a fortune told by trees)

there is a castle made of bark from adversity it thrives there be dragons

barkcastle
(there is a castle made of bark) fromadversity
(from adversity it thrives) dragonsleep
(there be dragons)

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EarthSpirit Ancestors Gatherings Connections Legends
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updated: 04/18/03

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<http://earthspirit.org/webstory1.html>

23 captures

19 Jan 1998 - 21 Dec 2016

Mar JUN Feb

17

2005 2006 2010

About this capture

Earthspirit Web The Story

And Now The Story of the Web

By Moira Ashleigh

Once upon a time, not so long ago, there was no EarthSpirit Web in Cyberspace, no none at all. Several people wondered about this and thought it should not be so.

One day in March 1996, just before the Spring Equinox, two members of the EarthSpirit core group decided to come together and create a new face for the EarthSpirit Community on-line. A place where people could get information and connect with EarthSpirit everyday, 24 hours per day. It took ten hours labor, one male and one female blending their energies to birth the EarthSpirit Web. The only images they had were an acorn and a wheel. The colors they chose were white for Spirit, green for new growth, brown for the Earth, and black for the Mystery. And then it happened, on March 19th 1996, EarthSpirit Web took its first breath of Cyberspace and went live.

It was a simple being at first; twenty or so pages about EarthSpirit and Rites of Spring, the spring gathering. No forms, and no pictures, but it was live. Its mother cherished it, fed it and nurtured it. Its father protected it and gave it safe space to grow. And grow it did. It grew like a weed all higgledy-piggledy with a calendar, and the EarthSpirit Newsletter, and a tribute to one of the elders of the community, Ted Mills, who had passed through the veil. Then pictures and small animations found their way to join the website. Followed by MotherTongue information, Suntime applications, and Twilight Covenings clans. FireHeart Magazine, which had been sleeping for several years woke up and cried, "Oh, I have things to share, take me with you too". And a Pagan Chant Library branch grew right out of one side, a large branch.

Then one day, just before the one year anniversary of the birth of EarthSpirit Web, the mother and the father stood back and looked at their child. It was huge, and it had outgrown the original pattern of its birth. They added a search feature, but knew it wouldn't be enough.

So they had a meeting to decide what to do about their wild child. "It needs structure" said the father. "It needs some new clothing" said the mother. They took a big white board and on it they wrote all of the parts of their child. (It was a dark and stormy day,

where the wind had torn down an electric pole leaving them without power - a good time for a meeting.)

"It seems to have five basic sections" said the father. "Well if we prune it a little maybe" the mother said. "There is an EarthSpirit section, which is basic information, and the commons part where people actually get information about meeting on the physical level" said he drawing circles and arrows on the white board. "Gatherings" she chimed in. "Yes, Gatherings" he agreed "and an Archives section and one about links." "Archives doesn't feel very magical to me, but the other is like strands or perhaps Connections" she mused. "And if we call it Archives, I can see the Newsletter and FireHeart, but how would MotherTongue fit.

Go to Page 2

EarthSpirit Ancestors Gatherings Connections Legends
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updated: 05/30/06

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<http://earthspirit.org/webstory2.html>

14 captures

19 Jan 1998 - 15 Jun 2010

May JUN Jul

20

2005 2006 2007

About this capture

Earthspirit Web The Story

And Now The Story of the Web

PAGE 2

By Moira Ashleigh

Well luckily there was another father figure in the room. The very father, who had seeded the calendar package and other invisible magical scripts, a wise man - quite a respectable magician. "Legends" he said quietly "you are creating Legends". Ah Legends they both agreed in unison. "Well there are four of the sections" the mother said: "EarthSpirit, Gatherings, Connections, and Legends; but what do we do with the Transitions section? We had hoped it would announce births and handfastings, but it seems to be focused on the passing of friends beyond the veil into death." "What about calling it Ancestors" the second father said. "That works, that's it" the others cheered "now we have a new pattern for our child."

So the mother took the pattern and began to make new clothes. She took green from the leaves for the EarthSpirit section, and yellow from the Sun for Connections. Blue

from the Ocean honored the tears shed as our cherished Ancestors depart, and red for Gatherings from the fires of physical contact. For Legends, she chose her favorite color, black, the color of the unknown and the mysteries.

She built and cut and coded day after day, night after night. One hundred and sixty-four pages, hundreds of images and a multitude of e-mails later; she saw the shape becoming whole. She even added a WebMap for new visitors and to make easy navigation for all.

Then, just as she was almost ready to show the new pruned and clothed vision of their child, the fathers came to her and said "It needs to be moved to a new home." "Where?" she asked. "In California" they replied. "But I am in Boston, how will I care for it so far away?" she cried. "Do not worry," they told her "we will help you move it, and give you a little black dog called 'Fetch' to help you mother our child." "But I was hoping to have it seen for the first time on Beltane, when the veils are thin so that the ancestors and fey folk might give it their blessings." she sighed. "We will have it done by Beltane" stated the first father. And she knew it would be so.

They worked hard and long and even covered the new look in "tar" so that it would travel well. Travel it did, April 30th on lines of fire and spirit through Cyberspace coast to coast, from Boston all of the way to California. When it arrived there was a little dust and a little shape adjustment, but the brave new pattern had been built well and it stood the trip. The family was proud, while they tested and tweaked the new shape in its new home.

And then - on May 1st, 1997 - on Beltane, the new EarthSpirit Web redesign and relocation was announced to the world of Cyberspace and beyond. It is there for you to see it at <http://www.earthspirit.com> and it is still growing in its new shape, changing almost every week.

Come visit, come browse, there is much to see and learn at the EarthSpirit Web.

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http://www.solsticesun.com/designer/gallery_2page.html

36 captures

7 Apr 2005 - 30 Mar 2021

Sep DEC Mar

01

2004 2005 2007

About this capture

These art pieces are what I do to have fun. I am constantly amazed at the tools available to create art digitally. My main tool is Adobe Photoshop.

You can click on the image fragment to see the completed piece, and it will open in a new window. You can use the "Return to Art Gallery" link at the bottom of the new window to return to this page.

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Moira

art

Quadrants After Gallo

Quadrants After Gallo

Moving Center

Moving Center

Egret Green

Egret Green

Klaw

Klaw

Predator Guards

Predator Guards

Under The Skin

Under The Skin

Egret Flight

Egret Flight

AboveBelow

AboveBelow

EyeTri Triptych
EyeTri Triptych

Pattern Edge
Pattern Edge

Solar
Solar

Pause
Pause

Hand Basll
Hand Ball

Vision Triptych
Vision Triptych

DarkDesigns
DarkDes

River Goddess
River Goddess

Ice Fey
Fey Ice

Flowing Barren
Flowing Barren

Breaking Through
Breaking Through

image 3
Opening

Hidden Patterns
Hidden Patterns

StarSpine2
StarSpine2

StarSpine

StarSpine

BlackWyrd
BlackWyrd

Lunar Vis
Lunar Vis

Patterns 05
Soft Patterns

Time
Time

Brasier
Brasier

Book of Dreams
Book of Dreams

WolfCarry
WolfCarry

Waiting on line
Waiting on Line

Bridge of Spirits
SpiritBridge

Winter
Winter

Winter
Go Fish

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<http://www.earthspirit.org/transitions/transitions.html>

34 captures

22 Dec 1997 - 21 Dec 2016

Feb DEC Feb

31

2004 2005 2007

About this capture
EarthSpirit Ancestors
Ancestors
We remember those who have gone before us.

Theodore Mills, 1924-1996, An Appreciation

Ted Mills Memorial Scholarship Fund

A Yearly Peace Memorial for Theodore Mills

An Open Letter to the EarthSpirit Community and Other Participants in ROS '96

In Memory of KD

In Memory of Jody

For our Ancestors, who have crossed over and made the transition to the other side.
flock of crows appearing in four stages

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<http://www.earthspirit.org/transitions/appreciation.html>
21 captures
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EarthSpirit Ancestors

THEODORE MILLS, 1924 - 1996

AN APPRECIATION by Andras Corban Arthen

Ted Mills died around midday on Wednesday, 21 February 1996. Or, more properly, he moved on to "another room" in his life, for that is how he would prefer us to speak of his passing. For thirty years, Ted played a subtle but very influential role among

contemporary American witches, as a teacher, as a mentor, as an elder.

Theodore Mills

When I first met Theo in 1974, it was with some amount of apprehension on my part. A mutual friend had pointed me in his direction, to seek advice on a problem I was facing. He showed me a photo of Ted, his face grim and intent to the point of looking sinister. The man's considerable power came clearly through the photograph, but his furrowed visage suggested someone who might wield that power harshly.

As it turned out, I had no cause for alarm. Theo proved to be extremely kind and generous, even solicitous, to a young witch in need (and a "fellow Scorpio", no less, as he was fond of reminding me.) He listened intently to my plight, and offered his wise counsel with a healthy dose of that disarming, self-effacing humor---one of his signature traits---that made my problems seem much less weighty and even left me feeling as though I'd been the one to help him, not the other way around.

A few years later, when I reminded him of our first meeting, he did not remember it well, and begged my pardon with the excuse that, in his "dotage", his memory was failing. I knew better, though. I knew he didn't remember because I had been just one of the very many others who had come to him in a similar way over the years, seeking help, seeking counsel, seeking the reassurance of his sense and of his years. His lack of memory was nothing but a measure of his giving and a tribute to his work.

In recent years, Theo reveled in his role among our community at Rites of Spring. He could never come but for a few hours---the oxygen tank that had become an annoying but necessary appendage could only last so long. But come he did, defying illness and "good sense" to give his elder's blessing at the ritual, to sit among us, to "chat with the young ones". He delighted in the adulation and respect that came his way even from those who had no idea who he was---not out of ego or vainglory, but because such deference, in his mind, was not bestowed on him merely as a man, but as a representative of the Craft, and hence upon the Craft itself. That made him happy, that things had come this far in his own lifetime.

The day Theo died, before we had received news of his passing, Aine and I were in New York, visiting the Metropolitan Museum of Art. As we ambled through the magnificent Temple of Isis at Dendur, perusing the intricate hieroglyphs, touching the ancient stones, I could not help but think of Ted---whose devotion to Isis is legendary---and wonder whether he'd ever been there. I felt his presence then, strong and vibrant, almost physical, and fantasized (or so I thought) of sharing that moment with him, holding his arm for support as we walked the exhibit, listening to him tell me of one of his past lives in Egypt, when he was a priest at that very temple, and how the curators who'd reconstructed the building brick by brick in the middle of Manhattan hadn't gotten it quite right...Later that night, upon returning home, we got the message that Teddy had died, just before we'd been in the Museum. I am not one to make overly much of such things, but, knowing Ted, it would not surprise me if my "fantasy" had been more than it seemed

at the time.

The following interview with Ted was published in issue #4 (1989) of FireHeart magazine. We make it available here as a service to our community---to those who knew him, as a fond remembrance; and to those who never had the pleasure of his acquaintance, as a glimpse into the soul of a wise, kind, powerful, and complex man, and one of our most beloved elders.

Farewell, dear Theo, and hail!

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<http://earthspirit.org/newsletter/memfund.html>

16 captures

19 Jan 1998 - 15 Jun 2010

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13

2003 2005 2007

About this capture

EarthSpirit Newsletter

Ted Mills Memorial Scholarship Fund

The Ted Mills Memorial Scholarship Fund is off to a good start As of early spring 1997, the scholarship fund created in honor of departed Craft elder, Theodore Mills, is well on its way to becoming a viable resource for Pagans and Witches requiring financial assistance in order to attend Rites of Spring or other Pagan gatherings. The total assets of the fund are \$944.00 and have come from two donors, one in honor of Ted Mills, and the other from the estate of a long-time Rites of Spring participant who wanted to offer the experience of attending Rites to others.

The fund is structured so that only the interest earned by the account is available for scholarships. This way, each donation continues to provide benefits to the community over a much longer period of time and the available monies can increase over the years as new donations are added to the fund.

If you would like to make a contribution to the scholarship fund in memory of someone or would just like to make a personal donation, please send a check made out to the Ted Mills Memorial Fund to:

The EarthSpirit Community,
PO Box 723,
Williamsburg, MA 01096.

Each year financial assistance, funded by EarthSpirit and CCR, is offered in the form of work exchange or scholarships for twenty to thirty participants at Rites of Spring including at least two full scholarships for individuals or families who could not otherwise attend. These opportunities are also supported by the generosity of other Rites of Spring participants and EarthSpirit members and by contributions from the Ted Mills Memorial Fund.

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<http://www.earthspirit.org/transitions/tmmem.html>

25 captures

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18

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About this capture
EarthSpirit Ancestors

TED MILLS In memory of Ted Mills

Ted Mills interview in FireHeart No. 4

Ted and his dog

Join us in Spirit to mark Theo's first birthday since passing into Summerland last February. On the night of 11/19/96, you are invited to light a simple candle and to join in a prayer for peace. This event is being organized with the help of folks from many parts of the country, whose lives were touched by Lord Ted. Please feel free to pass this on to others who may be interested.

It has been requested that the intentional candle lighting be maintained as a yearly tradition, every November 19th.

Theodore Mills

This is the text of the pamphlet that is being circulated in regard to this event. Please join EarthSpirit and the organizers of this event in memory of Ted and in hope for healing and peace among us all.

Manifesting the Spirit of Love and Harmony

In Memory of Lord Theo Mills

November 19

On February 21, 1996, the Pagan community lost one of its most distinguished and beloved elders, Lord Theo Mills. Theo's passing left many in the local and broader Pagan community searching their hearts for a deeply loved elder. In a time of great change, when the Old Gods are once again making their presence felt, Ted was a rock of faith and devotion to the ancient tradition of Wicca. His outspoken loyalty to Isis was an inspiration to those who were fortunate enough to know him personally. And yet, his fervor for the Wiccan Path never interfered with an extraordinary open-mindedness toward other spiritual paths.

Among Theo's wishes for Pagan folk on a local, national and international level was for us all to get along, that is, for us to wish each other good will, peace, respect and love, regardless of tradition or belief system.

This November 19, we are asking Pagan people as well as those of other religions to join us in lighting a candle in honor of Lord Theo's birthday. We ask that you extend from your hearts the spirit of love peace, cooperation and harmony to your Pagan brothers and sisters as well as to all people as you light your candle and as you move through your daily activities.

Join us in offering Lord Theo Mills an everlasting birthday gift which benefits us all by lighting a candle this November 19 and in the years that follow.

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<http://www.earthspirit.org/transitions/dawnlet.html>

18 captures

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EarthSpirit Ancestors
EarthSpirit Newsletter Lammas 96
An Open Letter to the EarthSpirit Community and Other Participants in Rites of Spring
'96
Hello Everyone.

I am writing to bring some closure to the piece of my personal work I chose to share with the community at this past Rites of Spring.

I travelled to ROS early in my ninth month of pregnancy to participate for the weekend and, more specifically, to participate in the Web Ritual. As you may know, for that ritual I served as an obvious symbol of fertility, but on a more significant and deeply personal level the energy manifest in my piece of the ritual was that of labor - 'the struggle to bring forth.'

For a variety of personal reasons I was struggling with my fear of the labor and delivery which awaited me and I chose to share my struggle with the community with the hope that I could draw on the energy we raised together as I prepared to face my fear and birth my baby. For those of you not in attendance, the ritual symbolized the process of transformation in which an intent is conceived in passion, the struggle for manifestation is faced as a labor of love by opening to the process itself, and finally, at the point of fullness, the result is released into the world with power and joy. Such was the intention I held for my pregnancy, and internalizing that intent and storing magical energy for the process was my personal work during that circle.

The birth of my son Matthew on June 17 was an incredibly healing experience - a gift from him which I was able to accept through the support of my community and because of the magical preparation I had done. The labor was long and difficult and scary. It was also the most empowering thing I have ever done as a human being. Yet, as many of you already know, my son's birth was bittersweet. Matthew died that night. Efforts to revive him were complicated by a congenital condition which we were later told was 'incompatible with life.' My beautiful little boy gave me many gifts during his brief stay and I miss him each and every day. He taught me lessons about fear and power, about living fully and ultimately about facing death. At another time, I hope to share the lessons from Matthew's birth and death with all of you in all their depth and fullness.

I have heard 'through the grapevine' that some people have expressed the concern that my participation in the Web Ritual may have been harmful to Matthew and me. I am writing this letter, in part, to address those concerns. I hope that by sharing my understanding of the ritual and my own intent at the time, I have reassured those of you

with concerns. In any case, many of Matthew's difficulties were genetic and there were enough of them for me to believe that it was never his intention to stay very long. As one dear friend observed, 'Some babies are born to learn, others already know - they come to teach.'

The depth and strength of our community was made manifest before me in all its beauty and magnificence in the days and weeks which followed Matthew's brief stay. My husband and I were sustained physically, emotionally and magically through the heroic efforts and bountiful love of our family and friends. I am both awestruck and grateful to realize how fully and deeply I am blessed. Let the phrase 'in perfect love and perfect trust' really sink in for a moment, and contemplate all its implications. It is not only an ideal; it is ourselves, at our best.

With love,

Dawn - Matthew's mom

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<http://www.earthspirit.org/transitions/kdmem.html>

20 captures

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About this capture

EarthSpirit Ancestors

kd in the firelight

Kathy Dempsey, our friend and sister, died in August of 1992.

KD once told me that she strove in her life and her art to have the enthusiasm and energy that children have. She wanted to experience life through this innocence and energy. In her artwork this appreciation of vivid colors and the pure sensuality of having fun is clearly present. In her daily life one needed only to look at her colorful attire that she consciously picked out each day as if every day were dressup.

When I think of KD and look at the art she left behind I find myself trying to become more like her in these ways. When I do this the world around me becomes more brilliant, alive, and full of wonder. Yet I know these pieces of art are not the true treasure she left behind. They are only guideposts of her journey, left here to remind us all to stay true to our child's vision.

Blessed Be, KD and thank you.
Aine Arthen, 97

"Elfin Warrior"
"Her hats made me smile"

"Translucent Fire"
kd at dinner KD - Artist and Friend kd at her hanfasting
kd at the beach
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<http://www.earthspirit.org/transitions/jodymem.html>
19 captures
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About this capture
EarthSpirit Ancestors

jody
Jody Menke, our friend and brother,
died suddenly on June 26, 1988.

jody
Jody was well-known throughout the Pagan and gay communities. He was a member of the Board of Directors of the EarthSpirit Community and an Elder in the Athanor Fellowship. He had been a gay activist for many years and never hesitated to offer friendship and support to anyone who needed it. For many, he was a voice of courage in the darkness; a true shaman, walking between the worlds so that others might follow.

Jody will be sorely missed by all of us, even though there are many who still feel his warmth and spirit close by. On June 30th, 1988 a Memorial Service was held in which members of EarthSpirit, the gay community, and Jody's birth family shared their love and grief by sharing memories. Those memories will live with us always.

" The Boy Who Longed to Fly" a story for Jody who flies between the worlds.

Jody at Yule

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<http://www.earthspirit.org/fireheart/fhjody.html>

21 captures

19 Jan 1998 - 21 Dec 2016

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09

2005 2006 2010

About this capture

fireheart number 6

The Boy Who Longed to Fly

For Jody, who flies between the worlds.

by Andras Corban Arthen

THIS TALE CAME TO ME one night as I sat in a rocking chair cradling my son in my arms, vainly trying to help him fall asleep. I thought to tell him a story, but could think of none that might be interesting to one so very young. A sudden gust of wind intruded itself upon my musings. The wind had a voice, and the voice said, "Listen ... I shall tell you the story of the Boy Who Longed to Fly."

Once there was a boy named Joseph, who, more than anything in the world, longed to fly as free as a bird, as high as the clouds. While his childhood friends busied themselves with games and toys, Joseph had eyes only for the gliding sparrow hawk and the fluttering butterfly and the busy dance of bluejays building a new nest. Joseph would watch them with a look of longing and sadness and hope that is seldom found except in children's eyes, and he would say to himself, as if muttering a prayer, "Wish that I could fly ... Wish that I could fly . . . "

Years swept by, and the time came for Joseph and his friends to give up the ways of childhood, but Joseph kept his gaze fixed on the sky. His friends thought him odd, and

teased him and wounded him deeply. Still he would raise his eyes to the sky and intone softly, almost silently, "Wish that I could fly ... Wish that I could fly. . . "

His elders said, "Joseph, with your head always in the clouds, come down to Earth, boy. The world is a dangerous place, and you will fall and hurt yourself if you don't watch the ground." But Joseph paid them no mind. And, indeed, he would often stumble and fall. But always he would rise, and shake the dust off, and wipe the blood away, and once more look with longing toward the sky, saying, "Wish that I could fly ... Wish that I could fly. . . "

One day, as Joseph lay on a bright field of summer. looking up at the sky and dreaming of flight, a butterfly landed right upon his nose. As Joseph tried to cross his eyes to see it more clearly, the butterfly said, "Joseph, Joseph, what would you here?" Joseph was startled. Despite all his imaginings and flights of fancy, he had never heard a butterfly speak. But speak it did: "Joseph, Joseph, what would you here?"

"I am lying on this field, wishing that I could fly," he replied.

"Ah, Joseph," said the butterfly. "Flight is a wondrous thing indeed. It is the greatest freedom one could ever possibly know."

"You can fly," said Joseph to the butterfly. "Could you teach me how?"

"Ah, Joseph, wish that I could. Wish that I could. But lad, you have no wings."

"Wish that I had wings," said Joseph. "Wish that I had wings. . . " And the look of despair that filled his face was such that the butterfly was deeply moved.

"Joseph, Joseph," it said, "there is one way. It's a little secret I can tell you. It's about your Name of Flight. You see, people call you Joseph, and that is the only name you know. But here's the secret: every living being has more than one name - indeed, dozens of names, One of those is the Name of Flight. Joseph, if you were only able to learn your Name of Flight - ah, then you could truly soar..."

Joseph's heart leapt with hope. "How shall I find my Name of Flight? Please tell me!"

And the butterfly said, "You can find it only by visiting a very special and magical place."

"Yes, yes," said Joseph. "How shall I find this place?" But at that very moment, the wind came rushing by and swept the butterfly far away, until Joseph could see it no more.

Although disheartened, Joseph clung to the only hope that remained and set about to find that "special and magical place." For many years he traveled the world over in his quest. He searched for his Name in great oceans and deep canyons and ancient virgin forests. He even journeyed to a mist-covered lake that sits on top of the world, but to no

avail. His Name of Flight was not to be found.

In his travels, Joseph fell into the company of a band of wanderers, who were each embarked upon a quest of their own. They journeyed together and partook of many adventures, and among them Joseph found new hope and a place to call home. But he had yet to find his Name.

One evening, just past sunset, as Joseph and some of his companions were traveling through a densely-wooded forest, they noticed a strange, eerie light glowing behind some trees. They drew nearer, and past a thicket of birch and fir they came upon a small, rounded hill, green and rocky, that shone with an eldritch glow. As they stood in awe of this sight, Joseph thought he noticed a small speck of light that flickered and sparkled and hovered over the hill like a butterfly. And he thought he heard a faint, but vaguely familiar voice calling to him, "Joseph, Joseph, what would you here?"

Joseph rushed forward and clambered up the hill, searching for the voice. But his companions ran after him to warn him. "Joseph," they said, "Joseph, take care. For this is a hill like no other hill. This is a sitheann, a fairy mound, and it shines with the light of another world. We must be careful, for the realm of Faerie is not like our world, and we must not tread upon the Land of the Wee Folk until we have better learned their ways." Joseph knew that their counsel was wise, and, with great reluctance, he returned with them to their home.

Time went by, and Joseph grew impatient. The Fairy Hill haunted his dreams, as did a small, flickering voice calling him, luring him. And yet another voice -- his own from deep within -- that spoke about the ecstasy of flight, and of a Name he did not know.

One clear summer night, Joseph decided to visit the shining hill alone. As he approached it, he felt an uncommon stillness in the air, and he sensed that he was not alone. Afraid, yet knowing what he must do, he circled the hill three times as the sun moves. As he was about to circle yet again, he heard the most peculiar sound of music coming from the hill. It reminded him of the bell-like tones of a wire strung harp, except that it really sounded more like a drum. And he realized that he was not so much hearing the music, as tasting it. But then, it was really more as if he were touching it. It was a sensation such as Joseph had never known, and it was coming from the mouth of a cave on the side of the hill-a cave that he had never noticed before, but which now lay open, dark and beckoning.

Joseph entered the cave slowly, warily, and found that it became darker the deeper down he went. And yet, he noticed with some puzzlement, the darker it got, the easier it became for him to see.

A voice out of the darkness startled him. It was a voice he could not remember ever having heard before, but which nevertheless sounded quite familiar. And the voice said, "Joseph, Joseph, what would you here?"

Before him stood a man, tall and dark and slender, with eyes that were not of one color, but of all the colors of the rainbow and more. Colors that danced and changed as he spoke. And behind the man, faint in the shadows, Joseph could see the shape of butterfly wings.

"I seek my Name of Flight," Joseph replied.

"Ah. Joseph, Joseph," said the Fairy King (for don't you know that's who it was), "the Name of Flight is a wondrous thing indeed. It opens the door to Worlds you have never imagined."

"Do you know how I may find it?" Joseph asked. "Please, sir, help me. All my life I have longed only to fly."

"I know exactly where and how you may find your Name," said the Fairy King. "it is right here and now, just beyond your grasp, in my realm of Faerie."

"Then tell me how I might enter your world, for I must know my Name of Flight."

"Take care, Joseph, take care," said the Fairy King, "for the ways of the world of Faerie, which we also call the Land of the Blessed, are not like your ways. If you were to take but one breath of the enchanted atmosphere of Faerie, you would never be able to return to the world of mortals as you know it."

"It is a risk that I would take," Joseph replied. I am a strong swimmer. I can hold my breath for a very long time. Please let me enter."

"As you wish," said the Fairy King. "Then step upon my feet, for only thus may you enter the enchanted realm of Faerie."

As Joseph gingerly stepped upon his feet, the Fairy King held him close and kissed him full on the lips. It was a kiss such as Joseph had never known. It was a kiss of rushing water and the leaping flames of a raging balefire. It was a kiss of honey and golden summer wheat. It was a kiss of the ripening buds of flowers and the pounding of a thousand hearts. It was a kiss of the music that stars make as they circle the universe.

It was such a kiss, that it took Joseph's breath away.

He sighed with a rapture unknown to mortals, and as he sighed, the breath of the Fairy King entered his lungs, and Joseph knew that never would he return to the world of mortals as he had known it.

But before Joseph could think much more, the Fairy King whispered in his ear, "Now blessed you be." And the King stood before him and placed his hands on Joseph's

shoulders, and looked him in the eyes with reverence and amusement and unspeakable love.

And the Fairy King said, "To celebrate your entrance into this realm, it is fitting that you be given a new name. From this day forward you shall be known as Damhan-Nathrach among all who dwell in the Land of Faerie." (This is a name which in the ancient language means "the serpent who dances in air," and which describes a creature that in the world of mortals is called the dragonfly.)

As he heard the Name spoken, Joseph felt his shape slowly changing. His arms and legs melted into his body, which stretched and became longer, like the body of a serpent. And from the middle of his back -- as if they had always been there, just waiting for the right moment to appear -- two pairs of long, slender, parallel wings burst forth like shoots breaking through the Earth in early spring. The wings twitched, as if blinking in disbelief, and as they flickered, Joseph found himself rising and whirling through the air toward the mouth of the cave, bursting into a world of green grass and tall trees and rippling ponds -- the world of mortals that he had always known, but was seeing now as though for the first time.

Joseph tried out his wings. He darted and pirouetted and danced through the air with glee. And he heard voices calling him. Down below, he saw his mortal family and friends, hands joined together, dancing in a ring. As they danced they shouted, "Joseph, dear brother, dear friend! Fly, Joseph, fly!"

And fly he did, through the tall summer grass, brushing against the glistening petals of flowers, rippling the surface of the lake, caressing the tops of trees. Fly he did, up through clouds to the Sun itself and then back to the Land of Faerie, where he remains to this very day.

But should you ever find yourself lying on a bright field of summer, and if a dragonfly were to land softly upon the back of your hand, take care, be gentle, and listen closely, and you may hear yet again the story of Joseph Damhan-Nathrach, the Boy Who Longed to Fly.

ANDRAS CORBAN ARTHEN co-Director of The EarthSpirit Community, is, among other things, a father and a storyteller. This story, which he first told to his young son, is part of a collection that he calls Wonder Tales.

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<http://www.earthspirit.org/gatherings.html>

50 captures

22 Dec 1997 - 25 Jan 2021

Oct JAN Feb

01

2004 2006 2007

About this capture
EarthSpirit Gatherings

Gatherings

Places to physically meet and make connections with other members of the EarthSpirit
Community and members of the Pagan/Wiccan world at large.

Rites of Spring A week long Pagan festival and gathering in Western
Massachusetts, USA near Memorial Day weekend in May.

Twilight Covenin A magical Retreat in Western Massachusetts, USA during
Columbus Day Weekend in October.

A Feast of Lights A Midwinter Celebration of spirit, community and the arts.

Events Calendar An on going list of EarthSpirit Open Circles, activities and classes.
Some of the regular open circles are held at:

Beltane East

Samhain East or Samhain West

Yule East or Yule West

Sign up on our mailing list to get email notices of our events.

Rites of Spring: A Twenty Year Retrospect Twenty years of pictures from Rites of
Spring.

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<http://www.earthspirit.org/resources/connections.html>

47 captures

22 Dec 1997 - 17 Oct 2016

Feb DEC Feb

31

2004 2005 2007

About this capture

EarthSpirit Connections

Connections

Following the strands of the Web into the EarthSpirit Community and other Magical Places.

The Pagan Chant Library A resource library for pagan chants new and old.

The EarthSpirit Yellow Pages Talented workers listed as resources to other members of the community.

Pagan Paths and Connections Other Pagan and Wiccan resources on the Internet.

Sarah Stockwell Arthen A mesmerizing performer and vocalist, able to bring out the full tapestry of emotions in the songs she shares.

Black Pearl Tarot Sue Curewitz Arthen is a tarot reader who is available for readings, private parties and classes. She has fourteen years experience and her interactive approach makes the cards your tools for happiness and growth.

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<http://www.earthspirit.org/resources/sarah/sarahome.html>

34 captures

19 Jan 1998 - 17 Oct 2016

Jan DEC Feb

23

2004 2005 2007

About this capture

Sarah Stockwell Arthen

"The songs I choose to sing are pathways to looking at the world."

The songs

that need to be sung

are the ones that

bring

the tug in the gut

the shock of recognition,
the surge of joy - -
the songs that are
so much
part of life
that you forget
they are being
sung. sarah stockwell arthen

Sarah Stockwell is a passionate connoisseur of songs, a finder and nurturer of their shy secret beauties, a caresser of melody and rhythm. She is a voracious seeker of songs that bring awakening and regeneration.

Part seer, part iconoclast, part romantic, her art is the creation of moments -- the concert, the performance, the recording. Her fierce, hungry, generous spirit can take an audience from laughter through tragedy to hope and an awakening of communion and purpose.

"One of the best singers around, to my ear... lets the song create her style." --
Gordon Bok

"You forget she doesn't write her songs because she sings each one as if it were her own." -- Jeff Gill, WADN radio and Colonial Inn Concert Series

"Sarah is a singer to be reckoned with" -- Orrin Star

"Stockwell is a riveting, mesmerizing performer who deeply feels the music she plays. In concert, the depth and intensity of her feeling become as much a part of the song as the music and lyrics." --FireHeart Magazine

"What a performance! Part folky, part grunge rocker draped in a long star-spangled black skirt, alone on her guitar or occasionally ably backed, she sang a set of Samhain songs, musing in between about the season's "wonderful smell of rot", adults walking down the streets of Boston suburbs in Batman costumes and her mom's first attempts at roller blading..." --Our Pagan Times, December 1995

To Reach Sarah Stockwell Arthen:

e-mail sarah@earthspirit.com

PO Box 983

Williamsburg, MA 01096

phone: 413 - 238 - 0118

To order recordings please mail: \$16 for "Dark of Moon" CD; or \$11 for "Dark of Moon" or "FreeSpirit:Live!" tapes.

Sarah's Schedule

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<http://www.earthspirit.org/resources/blkpearl.html>
29 captures
19 Jan 1998 - 17 Oct 2016
Feb JAN Feb
04
2004 2006 2007

About this capture
Black Pearl Tarot
Sue Curewitz Arthen
BLACK PEARL TAROT
Card readings that reflect your inner strength and wisdom

Come, see your life as a mythic story!
Sue Curewitz Arthen has been reading Tarot cards since 1981. Her unique style of
interpreting the reading as a story allows you to see your current life situation in a
detached, objective manner.

Working with you to interpret the energies and symbols the cards represent, she is then
able to not only help you "see the forest for the trees", but also to get above the forest
for a whole different perspective. This method, of reading the Tarot cards, can reveal to
you possibilities that you "knew" all along, but did not know how to access.

Readings include ideas about resources and strengths that will enhance your life as well
as reminders about how you might get in your own way and what you can do to
minimize that kind of opposition.

Most readings take about an hour and a half. The cost is \$30-55 sliding fee scale. You
decide what is the right fee for you.

A name analysis using numerology and the Tarot costs an additional \$5.00.

Lessons for groups, private lessons, gift certificates and parties are all available.

BLACK PEARL TAROT

Sue Curewitz Arthen
P.O. Box 628,
Worthington, MA 01098
413-238-4240
or e-mail sue@earthspirit.com
sue

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<http://www.earthspirit.org/legends.html>

42 captures

22 Dec 1997 - 17 Oct 2016

Dec JAN Feb

01

2004 2006 2007

About this capture
EarthSpirit Legends

Legends

Writing and creating our own Music, Stories, Traditions and Art to share now and to pass on to future generations.

Fireheart Magazine A Journal of Magic and Spiritual Transformation. FireHeart was published from 1988 through 1993. We have made some of the articles available for information. Please be aware that this material is copyrighted, by the authors and the EarthSpirit Community, and may not be copied in part or whole without permission.

The EarthSpirit Newsletter A Pagan Newsletter representing and connecting the EarthSpirit Community with magical information events. Published from 1993 through 1997. The "As Above So Below" Almanac continues to be published on this website.

MotherTongue The EarthSpirit Ritual performance ensemble. MotherTongue has released three albums "All Beings of the Earth", "Fire Dance", and "This Winter's Night".

The Parliament of World Religions Once every one hundred years the world religions gather. In 1993 Pagans and Witches were a contributing factor to the event. EarthSpirit and MotherTongue were there as a major part of this contribution.

The Parliament of World Religions In 1999 Pagans and Witches again were a

contributing factor to the event. EarthSpirit delegates relate their experience in South Africa.

Railwalker at Rites The exploration of a Pagan Gathering by Brick, the Urban Shaman, and his friends the crows. The first online comic series focused on the Pagan Community written and illustrated by Duncan Eagleson and published on the web by EarthSpirit.

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<http://www.earthspirit.org/fireheart/fireheartdir.html>

34 captures

19 Jan 1998 - 27 Jun 2017

Oct JAN Feb

01

2004 2006 2007

About this capture

fireheart

FireHeart

A Journal of Magic and Spiritual Transformation

On-Line Article Directory

Seven issues of FireHeart magazine were published between the years 1988 and 1993.

While the magazine has ceased publication, we are making available here a number of articles and other information which may still be of interest or relevance, most notably our articles on the Eightfold Path and Rites of Passage.

Some back issues of FireHeart are still available --- see the Order Form for further information.

FireHeart number 1

beginings

Ten Years Later: Andras Corban Looks Back at the Rites of Spring

The Transformative Power of the Wickerman

Handfasting: The First in a Series on Rites of Passage

FireHeart number 2

exploring the dark

The Story of Real Vampires
Rites of Passage: Death
The First in a Series on the Eightfold Path: Meditation
Death and Transformation
FireHeart number 3

change is the essence of magic and fire

Witch As Shaman Part I
Toward A Magickal Birth
Ways To Prepare for a Magickal Birth
Rites of Passage: Puberty
The Eightfold Path: Part Two Chanting
FireHeart number 4

out of the past comes the future

Witch As Shaman Part II
The Magic of Caves
Rites of Passage: The Aging Pagan
The Eightfold Path: Part Three Fasting
Ted Mills: A Rock in Turbulent Times
The Unquiet Grave: A Meditation for Allhallows
FireHeart number 5

connections

Rites of Passage: Rituals for the Newborn
The Eightfold Path: Part Four Breath
FireHeart number 6

myth, magic and the making of religion

An Interview with Doreen Valiente - Part One
An Interview with Doreen Valiente - Part Two
Paganism and Myths of Creation
The Eightfold Path: Isolation
The Boy Who Longed to Fly
An Historical Overview of the Whereabouts of Gnomes and Elves, Fauns and Faeries,
Goblins, Ogres, Trolls and Bogies, Nymphs, Sprites and Dryads, Past and Present
FireHeart number 7

community

No articles available

Fire is an element with the power to transform all it touches. Even the Earth is shaped and changed by the fire at its heart, which creates continents, molds oceans. Hidden within this fire is a source of life. In the heart of the human soul, too, there burns a fire of change - defining, animating and transforming us. This transforming fire gives meaning to our growth and evolution as beings of the Earth.

The need to grow is shared by all life on Earth, each creature evolving according to its own internal pattern, all patterns connecting to form the intricate design of life on Earth. But institutionalized religion has severed our spiritual connection with the soul of the Earth, and modern mechanistic culture has replaced our human pattern of being with the life-denying pattern of owning. As our ancestors attempted to master nature, they no longer felt the need to teach their children the ways of the Earth: to live and honor the cycles of life and death, to hear the voices of the Earth's other creatures, to know our connections with all that is. Without that knowledge, passed from generation to generation, we have, in many ways, lost our internal pattern and our place in nature.

FireHeart is a magazine about magic - about the spiritual process of transformation that brings us into contact with the mystery and wonder of creation. It is a magazine about connections - among people of different paths, among all forms of life, and between humanity and the Earth. In FireHeart, we participate in the process of rediscovering and reclaiming our place in nature, to share the process of growth and change, and to build connections between all people who care about the Earth and our common future.

FireHeart was published by The EarthSpirit Community, a national network of Pagans and other Earth-centered people, based in the greater Boston area. The EarthSpirit Community brings together many different paths and traditions, and is committed to exploring the spiritual relationship between ourselves and all of nature.

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<http://www.earthspirit.org/Parliament/parlinfo.html>

27 captures

19 Jan 1998 - 17 Oct 2016

Mar JAN Feb

04

2004 2006 2007

About this capture
EarthSpirit at the Parliament
The Second Centennial
Parliament of the World's Religions

A Parliament of the World's Religions, held initially in 1893, was the first major interfaith conference in recorded history, bringing together eastern and western spiritual leaders to learn about and with each other.

The second Parliament of the World's Religions was held in Chicago August 28 - Sept. 5, 1993. EarthSpirit, Covenant of the Goddess, and Circle Sanctuary - three of the largest Pagan organizations in the country were numbered among the Parliament's 125 co-sponsoring groups, adding nature spirituality to the paths taking part in the conversation: EarthSpirit at the Parliament in 1993.

In 1999 the Parliament of the World's Religions was held in South Africa December 1st - December 8th. EarthSpirit sent a delegation to this event as well. You can find more information by following this link: [EarthSpirit at the Parliament in 1999](#)

This year, in July of 2004 another Parliament is being held in Barcelona, Spain. Again, EarthSpirit is a sponsor and will participate through networking and offering presentations both by individuals and by MotherTongue. For more information follow this link: [EarthSpirit to go to the 2004 Parliament.](#)

You can help EarthSpirit bring a pagan perspective to the international interfaith movement by supporting our participation at the Parliament through our e-bay auction or just by sending a tax deductible donation: [EarthSpirit Ebay auction information.](#)

Parliament Information links:

[The Declaration of a Global Ethic](#)

[EarthSpirit at the Parliament of the World's Religions 1993](#)

[EarthSpirit at the Parliament of the World's Religions in 1999](#)

[MotherTongue at the Parliament in 1993](#)

In Spanish/ En Español

[La declaración de una ética global](#)

[EarthSpirit en el Parlamento de las Religiones Mundiales](#)

[MotherTongue en el Parlamento de las religiones del mundo](#)

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<http://www.earthspirit.org/Parliament/at99parl.html>

22 captures

13 Apr 2002 - 21 Dec 2016

Mar JAN Jul

04

2004 2006 2007

About this capture

EarthSpirit at the Parliament in 1999

Parliament of the Worlds Religions

December 1 - 8, 1999

Capetown South Africa

A New Day Dawning

In 1993 the second Parliament was held, again in Chicago. This time it was the Earth-centered spirituality which was introduced and welcomed with acknowledgment and respect for what these traditions had to offer. The week long event included workshops, services, prayer and meditation with almost every faith tradition presently in existence, concerts, cultural events, presentations from some of the world's most respected religious leaders, notably the Dalai Lama and an assembly of religious and spiritual leaders whose members signed "Towards a Global Ethic" a document outlining principles and directives for peace, social justice and sustainability of life. EarthSpirit, along with several other organizations and tribal groups represented the Earth Religions at the Parliament and in the Assembly and signed that document.

This December a third Parliament will be held to follow through on the themes of The Global Ethic with a "Call to the Guiding Institutions" of the world's government, religion, commerce, media and education, to join in the work of ensuring our future. This meeting will happen in South Africa, a country which knows only too well about the struggle for equality and freedom. The African location will also make it possible for more people from tribal, earth-centered traditions to attend and we are looking forward to making connections with these kindred souls.

EarthSpirit has been involved in the planning of this year's agenda, and will again participate as a supporting organization with representation on the Assembly of Religious and Spiritual Leaders, the presentation of programs and by hosting an information table. We will be able to reach out to all of the people attending the Parliament- to learn from them, and to share an Earth-centered perspective in a way that we hope will improve communication over the years to come.

Deirdre and Susan Arthen have left for South Africa to represent EarthSpirit at this historic event. They will join thousands of representatives from spiritual traditions all over

the world in an effort to further the causes of ecological sustainability and social justice throughout the world.

By offering presentations, participating in discussions and hosting an information booth, EarthSpirit will reach out to members of many different religions both mainstream and minority. We also look forward to making and deepening our connections with those engaged in earth-centered practices in South Africa -- whether European Paganism or traditional tribal ways.

In addition to Deirdre and Susan Arthen, Deborah Ann Light will attend and represent EarthSpirit at the Assembly of Religious and Spiritual Leaders. Melissa Grant, a student at the University of Massachusetts will represent EarthSpirit at "The Next Generation: Youth Initiatives" sessions. Other US Pagan attendees include Selena Fox and Dennis Carpenter from Circle Sanctuary and Rowan Fairgrove and Don Frew from Covenant of the Goddess.

While in South Africa, Susan and Deirdre will be sending updates of their experiences and EarthSpirit's activities at the Parliament which will be posted on this site between December 1 and 8.

Day by day at the Parliament

Day 1 - preview

Day 1 - journal

Day 2 - journal

Day 3- journal

Next Generation Report

Day - journal

Day - journal

We invite you to go to the CPWR web site to look at all of the events planned for the week in South Africa

Many thanks to the generous donors who contributed to this project and made it possible.

<http://www.earthspirit.org/ros/railwalker.html>

28 captures

27 Jun 2001 - 15 Jun 2010

Mar JAN Feb

01

2004 2006 2007

About this capture

404 File not found

This is not a valid page.

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[Twilight Covening](#)

[Rites of Spring](#)

[A Feast of Lights](#)

[Astrological Almanac for 2006](#)

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[Interview with Doreen Valiente - Part One](#)

[Pagan Chant Library](#)

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17 captures

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2003 2005 2006

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MEDITATIVE THOUGHTS

- Death III -

Death Page 2

Goodbye

by Gwydion Pendderwen

Do not stand at my grave and weep.

I am not there. I do not sleep.

I am a thousand winds that blow.

I am the diamond glints on snow.

I am the sunlight on ripened grain.

I am the gentle autumn rain.

When you awaken in the morning's hush,

I am the swift uplifting rush of quiet birds in circling flight.

I am the soft star that shines at night.

Do not stand at my grave and cry.

I am not there. I did not die.

Togetherness

Death is nothing at all I have only slipped away to the next room. Whatever we were to each other we still are. Call me by my old familiar name. Speak to me in the same easy way you always have. Laugh as we always laughed at the little jokes we enjoyed together. Play, smile, think of me, pray for me. Life means all that it ever meant It is absolute, unbroken continuity. Why should I be out of your mind because I am out of your sight? I am but waiting for you for an interval, someone very near, just around the corner. All is well, nothing is past. Nothing has been lost. One brief moment and all will be as it was before...only better. Infinitely happier. We will be one, together forever.

The Dark Candle

by Strickland Gillian

A man had a little daughter-an only and much-beloved child. He lived for her- she was his life. So when she be- came ill and her illness resisted the efforts of the best obtainable physicians, he became like a man possessed, moving heaven and earth to bring about her restoration to health.

His best efforts proved unavailing and the child died. The father was totally irreconcilable. He became a bitter recluse, shutting himself away from his many friends and refusing every activity that might restore his poise and bring him back to his normal self. But one night he had a dream. He was in Heaven, and was witnessing a grand pageant of all the little child angels. They were marching in an apparently endless line past the Great White Throne. Every white-robed angelic tot carried a candle. He noticed that one child's candle was not lighted. Then he saw that the child with the dark candle was his own little girl. Rushing to her, while the pageant faltered, he seized her in his arms, caressed her tenderly, and then asked: "How is it, darling that your candle alone is

unlighted? "Father, they often relight it, but your tears always put it out."

Just then he awoke from his dream. The lesson was crystal clear, and its effects were immediate. From that hour on he was not a recluse, but mingled freely and cheerfully with his former friends and associates. No longer would his little darling's candle be extinguished by his useless tears!

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MEDITATIVE THOUGHTS

- Death III -

Death Page 2

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46 captures

25 Nov 2002 - 13 Jul 2024

Sep DEC Apr

27

2004 2005 2011

About this capture

<http://www.restech.wustl.edu/~pagans/gwydion.html>

20 captures

13 Dec 2003 - 9 Mar 2007

Mar APR Mar

25

2004 2005 2007

About this capture

In Loving Memory:

"Gwydion was born in a family of a long-term California residents. Gwydion met the blind seer and poet Victor Anderson, known in many Pagan circles as a high priest of the Feri Tradition, ancient teaching that span the globe, and found in aboriginal people everywhere teacher of the Feri tradition of Witchcraft. Gwydion had met him through his son (from the same birth date, 22 may) of the same age at school. From the early age of 13 Victor became also his primer teacher and mentor. Until his twenties he studied with him.

In college he majored in theatre. He was a consummate actor and was fascinated with the mysteries of masks and personae. The works of Shakespeare and Greek Playwrights impressed him most strongly, but he expressed impatience and even disgust with modern theatre. For him theatre was truest when it was closest to its spiritual roots as religious dromenon.

Gwydion had a great store of poetic and anthropological lore, but was clearly more under the spell of the strength of a tale than of scientific method. He had an excellent ear for cadences and rhythms of words, which made listening to him an enchanting event. Later, when he moved to the land to homestead, he was in great demand as a reader on long winter nights or to pass the time during periods of stormy weather. A

gentile and generous host, he was also quite the trickster, often going to extreme lengths in hatching plots for practical jokes. His tongue was witty and could be dangerously barbed, in true barbic fashion : Gwydion's derision could be crushing.

He retired early and spent much of each night in trance, asking not to be awaked or disturbed. He was deeply interested in linguistics. and spoke and wrote in Welsh. He was active in the Society for Creative Anachronism in its early years. He was the Court Bard in the SCA's Kingdom of the West for many years : a glib, courtly and foppish figure.

By the early '70's, neo-Paganism was beginning to grow spurth of its current renaissance. One of the landmarks of artistic merit in this rebirth was Gwydion's first recording, Songs for the Old Religion. This album has songs for each Sabbath as well as songs of the seasonal round and love songs to the Goddess and the God, and brought Gwydion a measure of fame and standing in the Pagan community.

Gwydion actually felt himself to be a druid, and was one of the members of the New and Reformed Order of the Golden Dawn, a latter-day Druidic sect. More information about that can be found in the book Margot Adler : Drowning Down the Moon. Gwydion actually went to Wales one time in 1976. The trip had a profound influence on him. He not only met his Welsh correspondent, Deri ap Arthur, but also many other active figures in the Wicca movement, among them Alex Saunders and Stuart Farrar. He made a pilgrimage to the Eisteddfodd in Wales, the ancient Welsh Druid Poetry contest. He was amongst those called to the stage on the last days of the ceremonies, when foreigners of Welsh descent are honoured, an event which proved profoundly moving to him. He felt he had regained his path, and it was not that of hubris and fame. In visiting Ireland he had a terrifying vision of the Morrigan upon Tara Hill, which called to his mind his identification with the archetype of "the Sacred King". Seeking peace, he quit his job upon returning to the US and began homesteading on Greenfield Ranch in Mendocino County, naming his parcel "Annwfn", the Welsh underworld.

Gwydion's writing, never prolific suffered under the hardships of a demanding life, but was able to adopt a humorous and philosophic view ("sometimes I wonder"). During this time he published the book of his music and poems Wheel of the year, with production help from Isaac Bonewits, Craig Millen and Andraste.

In 1980, after many years of seclusion in the wilderness, Gwydion appeared in concert and ritual at Circle's Pagan Spirit Gathering in Wisconsin, an event of particular power. From this point on he became more active publicly, sponsoring and organizing Pagan gatherings, such as the Solstice Celebration in the Oakland Hills, and continuing New Year's tree plantings.

In '82 Gwydion recorded his second album, The Fairy Shaman, with harps, pipes and drum of Sheila na Gig, an album which sounded more traditional as his first, with magic and faerie at its highpoint.

In the season of Samhain 1982, Gwydion was killed in an auto accident in which he was thrown from his car as it overturned. He seemed to know the time of his death was near : he had spent the previous days visiting family and friends all over the Bay Area. "Filled with joy we weep for the love known and missed". Gwydion died at the age of 36. It now was clear how charismatic, gifted song-writer and poet, a tireless correspondent (letters to all over the world) and a bit of a womaniser too he had been. He did love courting beautiful woman, and did made ordinary woman feel beautiful, and could be the most charming, elegant fellow. "

[More information about Gwydion can be found
at:<http://psychevanhetfolk.homestead.com/Gwydion.html>]
Words above from same site.

~~Gwydion Pendderwen died five months before I was born, but my life has always been touched by his magic. My older brother can still remember him, though, and I grew up with his music in my ears. I want to dedicate this page to him and his life for enriching and enchanting the life of my family and my own life, though I was never fortunate enough to meet him. -Dawa Lhamo~~

I'll be Reborn (from his recording: The Faerie Shaman)

When I grow old,
My time is near,
And all my friends have gathered round.
Well, don't you weep,
And, don't you mourn,
'Cause you can't keep a good man down.

And in the spring,
Yeah, I'll be back,
Like the grass in yonder field.
I'll be reborn,
into this world,
When the Lady's will is revealed.

Now when my body is in the ground,
well there ain't nothing can keep me down.
I'll come with the blossoms,
And with the growin' grain,
And then you'll know: I'm back again!

Now I've had freedom,

And joys and tears,
I'm proud I've learned each lesson well.
So when I come back,
In the springtime,
I won't repeat this lifetime's hell.

When I come back,
I may be a baby,
Or a bird high in the tree.
But you will know me,
If you still love me,
'Cause I'll be born, both wild and free.

Now life's a burden,
But death's a lie,
And there ain't no reward up in the sky.
Just let me cast off
This robe of mortal pain,
And pick up where I left off again.

Well I ain't perfect.
My soul ain't clean.
I've done some things I ain't put right, right, right
But all that karma,
Will be forgotten,
In a place of eternal light.

Now put my body
Beneath the ground.
Don't plant no headstone on my grave.
Just plant an acorn,
And pass the whiskey,
And then you'll know: I've been saved!

Now seal the circle,
And dance and sing,
And let my spirit pass through the ring.
But don't you worry.
Oh no! Don't you weep and mourn,
'Cause I been promised: I'll be reborn!

I'll be reborn, I'll be reborn, I'll be reborn, I'll be reborn.

I'll be reborn, I'll be reborn, reborn.

I'll be reborn, I'll be reborn...

<http://www.textfiles.com/music/gwydion.txt>

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<http://www.caw.org/>

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CAWeb - The Official Web Site of the Church of All Worlds, Inc.

The mission of the Church of All Worlds is to evolve a network of information, mythology and experience that provides a context and stimulus for re-awakening Gaia, and re-uniting her children through tribal community dedicated to responsible stewardship and evolving consciousness.

What is CAW?

Oberon's Report to Waterkin: The 3rd Phoenix Resurrection

Events and Announcements - CAW Festivals and other goings on in the Pagan

Community Nesting - Branches & Nests, CAW's "congregations"

Projects - The many ways CAW reaches the children of Gaia Articles - Articles about the Church of All Worlds

Bibliography - CAW's suggested reading list Official Documents - Bylaws etc.

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[Oberon]Founder and Primate

OBERON ZELL-RAVENHEART, (1942-) is a Founder of the Church of All Worlds and a leading figure in the Neo-Pagan community. A modern Renaissance man, Oberon is a transpersonal psychologist, metaphysician, naturalist, theologian, shaman, author, artist, sculptor, lecturer, teacher, and ordained Priest of the Earth-Mother, Gaia. He sums all this up in the designation of "Wizard."

Oberon is also an initiate in the Egyptian Church of the Eternal Source, a Priest in the Fellowship of Isis, and an initiate in several different Traditions of Witchcraft. He holds academic degrees in sociology, anthropology, clinical psychology, and theology. Oberon has a son, Bryan, born in 1963, and raised in the Church of All Worlds.

Oberon was born Timothy Zell on November 30, 1942, in St Louis, Missouri--a Sagittarian with Aquarius rising. As a child he had a natural affinity with the creatures of Nature and spent much of his time alone in the woods. His early attunement to Nature contributed to the emergence of psychic abilities, including the gift of telepathy. He was introspective and read a wide range of literature, including various works of science fiction and fantasy.

Oberon attended Westminster College in Fulton, Missouri from 1961-'65. There, together with Richard Lance Christie, he founded the Church of All Worlds on April 7, 1962, inspired by Robert A. Heinlein's 1961 science-fiction novel, *Stranger in a Strange Land*.

After attending graduate school at Washington University in St. Louis, Oberon went on to shape the Church according to his vision of religion as a connective system that joins one with time and space through the oneness of all things. The Church of All Worlds filed for incorporation in 1967 and was formally chartered in 1968. The CAW received its 501(c)(3) exemption from the IRS on June 18, 1970, becoming the first Pagan church to do so.

First to apply the terms "Pagan" and "Neo-Pagan" to the newly emerging Nature religions of the 1960s, and through his publication of the award-winning Pagan magazine, *Green Egg* (1968-1976; 1988-1996; he is currently Publisher Emeritus), Oberon was instrumental in the coalescence of the Neo-Pagan movement, which for the last third of a century has been reclaiming the religious heritage of pre-Christian Europe.

Oberon's work through the Church of All Worlds has played a major role in the unity of the Pagan movement and helped many Pagans focus their energies into environmental issues. He has initiated and been involved in numerous Pagan ecumenical alliances and projects, including the Council of Themis, the Council of Earth Religions, the Covenant of the Goddess, the Universal Federation of Pagans, and the Papal Apology Project.

In 1970, Oberon formulated and published the theology of deep ecology which has become known as The Gaia Thesis. He met and married his soulmate, Morning Glory, at the Llewellyn-sponsored Gnostic Aquarian Festival in 1973, where he was a keynote speaker on that topic. They were legally married April 14, 1973, in a spectacular public Pagan handfasting ceremony in Minneapolis, which was shown on TV in Japan!

From 1977 to 1985 Oberon and Morning Glory lived in a 5,600-acre intentional community (Greenfield Ranch) in the mountains of northern California, creating a rural homestead and Pagan retreat center.

Oberon and Morning Glory co-founded the Ecosophical Research Association in (ERA) 1977, and their research into arcane lore and ancient legends resulted in the Living Unicorn project, begun in 1980 and culminating with the lease of several of their Unicorns to the Ringling Bros./Barnum & Bailey Circus.

During much of this period Oberon traveled around the country exhibiting Unicorns at Renaissance Faires, and was largely inaccessible for public Pagan appearances, though he continued to exercise a considerable influence in the Pagan community through the large festivals, vision quests, ceremonies, and ritual events held on the land.

In Feb. 1985, Oberon organized an ERA video diving expedition to Australia and New

Guinea which identified the species of the mysterious "Ri" and solved the ages-old mystery of the Mermaid. In 1987 he conducted a research tour of ancient oracles and archaeological sites throughout Mediterranean Europe. Other magickal journeys have taken Oberon to Peru, Hawaii, Alaska, back to Australia, and, in 1999, to France and England for the total Eclipse of the Sun.

Oberon is the author of numerous published articles on history, Gaian theology, magic, shamanism, mythology, anomalies, dinosaurs, archaeology, cosmology, and related topics, and has been interviewed and quoted extensively in many books on New Age religious movements, Paganism and the occult.

With many years of theatrical experience, Oberon has been an entertaining guest on a number of radio and television talk shows around the country (and in Canada and Australia), as well as being a regular featured speaker at many Pagan festivals and conventions.

Oberon is also an accomplished ritualist, creating and conducting rites of passage, seasonal celebrations, Mystery initiations (such as the Eleusinia and the Nashville Panathenaia), Earth-healings, and other rituals for up to 3,000 people.

Oberon's artwork has illuminated the pages of various fantasy and science-fiction magazines since the late 1960's. He illustrated Anodea Judith's *Wheels of Life*, among other books, and he drew up an extensive Darkovan Bestiary for Marion Zimmer Bradley's science-fiction series. He created a series of God and Goddess altar posters, and his T-shirt designs may still be seen at gatherings of Pagans and environmental activists.

But Oberon's favorite art project is his ongoing sculpture series of Gods and Goddesses, and of mythological and legendary creatures, currently being produced and marketed through TheaGenesis LLC as the Mythic Images Collection. His masterwork is "The Millennial Gaia." Oberon's sculptures may be seen on the Mythic Images web site.

Oberon and Morning Glory pledged from their first meeting to maintain an open relationship, and they have always done so. For ten years (1984-'94) they were in a triad marriage with Diane Darling (editor of *Green Egg*, and later, *Green Man* and *PanGaia* magazines), and in 1995 they began forming their current six-person Family, the Ravenhearts. They have created a family business and legal structure called TheaGenesis, LLC. In 1997, the Ravenhearts were featured on the TV show, "Strange Universe," and in 2000 they were featured on A&E's documentary series, "The Love Chronicles: Love in the '60s."

Oberon now resides with the five other Ravenhearts in Sonoma County, Califia.

Oberon Zell-Ravenheart is referenced in the following books (listed in order of publication dates):

As Tim Zell (1962-1978): Black Magic, Satanism & Voodoo, by Leo Louis Martello (1971); The New Pagans (1972), by Hans Holzer; Witchcraft, The Old Religion, by Leo Louis Martello (1973); Pagans U.S.A., by Susan Roberts (1973); Religious & Spiritual Groups in Modern America, by Roger Ellwood (1974); Directory of the Occult (1974), by Hans Holzer; Occultism, Witchcraft & Cultural Fashions, by Mircea Eliade (1976);

As Otter G'Zell (1979-1994): Drawing Down the Moon, by Margot Adler (1979; revised and expanded edition 1987); Encyclopedia of American Religions, by J. Gordon Melton (1979; 2nd edition 1986); Do You Believe In Magic? by Annie Gottlieb (1987); Encyclopedia of Witches & Witchcraft, by Rosemary Guiley (1989); Coinci-Dance, by Robert Anton Wilson (1990); Heaven on Earth: Dispatches from America's Spiritual Frontier, by Michael d'Antonio (1992);

As Oberon Zell (1995-present): The Pagan Path, by Janet & Stewart Farrar & Gavin Bone (1995); People of the Earth: The New Pagans Speak Out, by Ellen Evert Hopman (1996); Encyclopedia of Witchcraft, by Raven Grimassi (2000)

Oberon was an acknowledged consultant for Marion Zimmer Bradley's The Mists of Avalon (1982) and Firebrand (1987), and illustrated Anodea Judith's Wheels of Life (1987; 1993).

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Anodea

Anodea Judith is a dynamic individual who brings a background of many talents to her work. Priestess, healer, teacher, visual artist, musician, songwriter, poet and author of fiction, non-fiction, and drama, she incorporates creativity to her healing and teaching and inspiration to those who work with her. She is a former president of the oldest incorporated Neo-Pagan organization, Church of All Worlds; founder of Lifeways, a school for the study of healing and magickal arts; founding member of Forever Forests; and practicing therapist, educator, writer, and mother. Her journey has been long and unconventional, fearlessly challenging all assumptions at each step along the path, at last marrying the new age to the old with a Master's degree in Clinical Psychology at Rosebridge Graduate School of Integrative Therapy.

Beginning in the early 70's with a background in psychology at Clark University, Ms. Judith left the conventional work of Freud to study art on the West Coast, where she painted environmental murals for a number of years. Realizing that health and consciousness are vital ingredients to the quality of one's artistic expression, she began a serious study of yoga and mediation. In 1975, she got her first inspiration for the well-known book, *Wheels of Life: A User's Guide to the Chakra System*, which now has some 50,000 copies in the U.S. and Europe. The ten year process of writing the book led her through the study of yoga, acupressure, bioenergetics, and gestalt, radical psychiatry, shamanism, ritual magic, psychic reading and healing. Four years of this time she lived in the wilderness, engaging in magical training, vision quest, meditation and the continuing development of the Church of All Worlds wilderness sanctuary Annwfn in Northern California. Dealing with clients over a 15-year period gave her the understanding of how the chakras work through our lives--their implications in healing, diagnoses and cultural transformation.

Her new book *The Sevenfold Journey*, written with Selene Vega is a self-help workbook, compiled from many years of teaching the popular *Nine Month Chakra Intensive*.

Anodea Judith feels deeply concerned about the state of our world in terms of ecology, ethics, politics, and religion. Feeling that transformation occurs on both an individual and cultural level, Ms. Judith supports a path to empowerment and balance through the teaching of life-affirming paths of wisdom. This is achieved through a reclamation of our bodies and minds, the environment, and our connection to the ancient powers of Heaven and Earth.

Ms. Judith may be reached via:

Lifeways

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Santa Rosa CA 94505 USA

<http://www.sacredcenters.com>

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Jack Cain, Director
PO Box 599
Redwood Valley, CA 95470

Founded in 1977 by Gwydion Pendderwen, this is our ecological branch, through which we do work for the planet in the form of tree planting festivals and information dissemination about forestry situations. We have planted cedar, pine, Douglas fir, and redwood on logged-over land in Northern California since 1977. We charge minimally for these events and function entirely on donations. At other times of the year we plant fruit and nut trees, practice organic gardening, do erosion control and occasionally lead tree plantings for other groups. Our tree plantings are combined with ritual healing ceremonies, organic cooking, music and entertainment, hot tubs and a yearly forum. Our purpose is to combine the ecological with the spiritual.

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The Church of All Worlds, a Brief History

It all began on April 7, 1962, when, after reading *Stranger in a Strange Land*, Tim Zell and Lance Christie shared water and formed a water-brotherhood called "Atl" at Westminster College at Fulton, Missouri. During the mid-1960s the group was centered on the University of Oklahoma campus at Norman under the name Atlan Foundation. A periodical, *The Atlan Torch* (later *The Atlan Annals*), was published from 1962-1968. Following a move to St. Louis, Missouri, in 1968 the Church of All Worlds was legally incorporated. In March of that year, the first issue of *Green Egg* appeared and over the years made Tim Zell, its editor, a major force in Neo-Paganism, a term which Zell coined. CAW was the first Neo-Pagan/Earth Religion to obtain full federal recognition, although it was initially refused recognition by the Missouri Department of Revenue on the basis of its lack of primary concern about the hereafter, God, the destiny of souls, heaven, hell, sin and its punishment, and other supernatural matters. The ruling was overturned as unconstitutional in 1971. The Church of All Worlds took much inspiration from the science fiction classic, *Stranger in a Strange Land* by Robert Heinlein. In the novel, Valentine Michael Smith was a human being born on Mars and raised by Martians. Upon being brought to Earth,

he established the Church of All Worlds, built around "nests", a combination of a congregations and an intentional communities. A basic concept was "grokking", i.e., the ability to be fully empathic. Heinlein's CAW emphasized non-possessive love and joyous expression of sexuality as divine union. Their greeting was "Thou art God" or "Thou art Goddess", a recognition of immanent divinity in each person. The basic theology of the CAW is a pantheism focused on immanent rather than transcendent divinity, which is worshiped in female as well as a male form.

The most important theological statement came in revelatory writings by Zell in 1970-73, on a theory which later came to be known as the Gaia Thesis, a biological validation of the ancient intuition that the planet is a single living organism, Mother Earth. Pantheists hold as divine the living spirit of Nature. Thus the CAW recognizes Mother Earth, the Horned God, the Green Man and other spirits of animistic totemism as the Divine Pantheon. Church of All Worlds was an early forerunner of the Deep Ecology movement. Through its focus on Mother Nature as Goddess and its recognition and ordination of women as Priestesses, CAW can also rightly be held to be the first Eco-Feminist Church. Its only creed states: "The Church of All Worlds is dedicated to the celebration of life, the maximal actualization of human potential and the realization of ultimate individual freedom and personal responsibility in harmonious eco-psychic relationship with the total Biosphere of Holy Mother Earth."

In 1974, CAW reported nests in Missouri, California, Illinois, Kansas, Wisconsin, Iowa, Wyoming, Minnesota, Pennsylvania, Tennessee, New Jersey, New York, and Ohio. It was then publishing two periodicals, *Green Egg* and *The Pagan*. Two years later Zell moved to Oregon with his new wife, Morning Glory, an ordained Priestess, for a rural life of writing, research and the practice of the religion he had developed. They left the administration of the CAW and the publication of the *Green Egg* in the hands of other Church leaders. After only a few more issues, the magazine ceased publication. Subsequently many Church Nests dissolved due to internal conflicts.

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Home Cooking CoverA Brief History of HOME
by Oberon Zell

The roots of HOME were planted in the Fall of 1976, when Morning Glory and I arrived in Eugene, OR, in our 1958 Chevy school bus ("The Scarlet Succubus") and met Anna Korn. She had been trained in a pre-Z British Tradition of Dianic Witchcraft by Mark Roberts and Morgan McFarland in Texas; I had been trained in an Italo-Qabalistic tradition by Deborah Letter in St. Louis, and MG had pieced together her own "Shamanic Wicca" path out of personal experiences and published materials. The three of us organized all our respective training into a coherent amalgam, and formed the Coven of Ithil Duath to practice it. That Winter and the following Spring, Morning Glory and I developed and refined these materials and practices into an organized study course, which we taught at Lane Community College under the name of "Celtic Shamanism."

In 1977, Morning Glory and I moved to Coeden Brith, a 220-acre parcel owned by Alison Harlow on the 5600-acre Hippie homesteading community called Greenfield Ranch near Ukiah, CA. Coeden Brith ("speckled forest" in Welsh) was adjacent to the 55-acre parcel recently acquired by Gwydion Pendderwen, which he called "Annwfn" (the Welsh Underworld). The Holy Order of Mother Earth was conceived there, as a magickal monastic order of stewardship and ritual. HOME was officially chartered "as a subsidiary organization" of CAW on Sept. 21, 1978, "for the purpose of establishing and maintaining a wilderness sanctuary and religious retreat/training center." The first appointed Directors were Alison, Morning Glory and I.

Other Pagan residents of Greenfield Ranch when Morning Glory and I moved in included Anodea Judith, Sequoia and Molly. Shortly thereafter, Eldri Littlewolf brought her green step-van (and several fruit trees) up to Coeden Brith from Berkeley. When Orion decided to leave St. Louis and join us, and Anna Korn moved in with Gwydion, we had a foundation for a solid working magickal group-but one composed of people from several distinctly different Traditions!

Gwydion, Eldri and Alison were all Faerie Trad-trained by Victor Anderson. Sequoia was Dianic-trained by Z Budapest. Anna was also Dianic, but from a British Trad which included men. Molly came out of Aidan Kelly's New Reformed Orthodox Order of the Golden Dawn (NROOGD). Bran and Moria were of the Mohsian Tradition of British Traditional Wicca. MG practiced an eclectic Celtic/Shamanic brand of Wicca, Orion was pure Church of All Worlds, and I was trained in Ceremonial Magick, Strega and CAW-with a bit of Ozark "Druidic" Witchcraft, Feraferia and Egyptian ritual (Church of the Eternal Source) thrown in for good measure.

Nevertheless, we were the only Pagans in the neighborhood with training in magick and ritual, and we weren't about to miss out on Sabbats and Esbats because we came from different magickal backgrounds! We just began meeting and celebrating together, and

over the eight years many of us lived together in the Misty Mountains, through full Moons, rites of passage, seasonal celebrations and daily practice, we wove all these strands together into a unique practice that was actually rooted in our own daily and seasonal lives in the Magic Land, thus giving rise to a new magickal working tradition and shamanic path, "the HOME Tradition." The written course materials, particularly the "Tables of Correspondence," that MG and I had developed for our classes in Eugene, provided the beginnings of our first Book of Lights and Shadows.

HOME continued the tradition already established by Alison and Gwydion of holding a large Summer Solstice festival on the land; at one such, we had over 200 attendees! Alison and Gwydion had also been holding a "Grape Harvest Festival," which we continued and expanded into Mabon. We also began holding Beltane celebrations at Coeden Brith, which eventually became our main event.

Other members of the Greenfield Ranch community came to join our HOME circles, such as Marylyn Motherbear and her wonderful family, including Lasara, a two-time May Queen. We planted trees and gardens, raised Unicorns and deer, sang our songs and told our stories around the campfire. Babies were born on the land, blessed in ritual, and raised up in Circle, assimilating our customs and traditions into a new generation. In our growing magickal community we actually lived the semi-mythical lives of our ancient Pagan tribal forebears. Several "Letters from HOME" were published over the next few years, mainly dealing with the cycles of seasons, plants, animals and arboriculture of Coeden Brith.

HOME joined the Covenant of the Goddess as a charter member in 1979, and participated actively in organizational meetings from Los Angeles to Seattle, as well as the local NorCal CoG Council.

In June of 1981, Gwydion organized a great public Pagan Litha Festival in Berkeley, which was sponsored by "Church of All Worlds," "Holy Order of Mother Earth," and "Nemeton." It was quite successful, including Gwydion's "Faery Shaman" ritual. When Gwydion was killed in a car wreck at Samhain of 1982, our community was plunged into deep grief as for the first time we dealt with Death in our own family. Our rituals developed a new and darker aspect as we created funerary rites and wakes, exploring the Underworld through the mythic Mysteries of Samhain, Walpurgisnacht and the Eleusinia.

In 1983 Anodea founded Lifeways, creating a course program ("Magic 101") based on the rituals, traditions and materials we had all developed under the auspices of HOME. Many people in the San Francisco Bay Area took these classes and were trained the HOME liturgy.

When MG and I moved from Coeden Brith in 1985, the original envisioned purpose of HOME "of establishing and maintaining a wilderness sanctuary and religious retreat/training center" had to be tabled until we could once again obtain land to support

such a dream. However, our unique HOME Tradition continued to be the unifying designation for the rites and rituals we had developed during those years on the land, and which we have continued to practice, refine and expand upon to the present day.

A "Branch Description" of HOME dated March 28, 1992, listed HOME's "Purpose" as being "responsible for making the CAW vision real through well conducted and appropriate rituals and festivals." "Responsibilities" of HOME were listed as: "*Ensures that each Sabbat, festival or other ritual occasion is properly scheduled, staged, promoted and staffed. *Keeps a library of ritual scripts (Book of Shadows), props and other pertinent information." "Outputs" were listed as: "*Creates, reviews, stages public festivals and rituals. *Assembles guidelines for rituals. *Outreach to other Pagan and religious groups. *Coordination for clergy."

Over the years, HOME has continued to "create and conduct the Church's rituals and ceremonies." These have included not only our own Wheel of the Year cycle of Sabbats, especially Beltane, Litha, Samhain and Yule; but also special events, ceremonies, initiations, handfastings and rites of passage. Lifeways has continued to conduct classes and disseminate rituals using the materials developed as the HOME Tradition.

Replies to CAWeb Spinners

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The Church of All Worlds

A Brief History

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By the mid-1980s CAW survived only in California, focused around the sanctuary land bequeathed to the Church by its Bard, Gwydion Pendderwen. On and around this rural retreat, a Pagan homesteading community grew which included the Zells (Tim Zell had changed his first name to Otter in 1979 following a vision quest) and other long-time Church members who had moved to California, as well as many new people. Two new clergy were ordained during that time, Orion Stormcrow (a Church member since 1969) and Anodea Judith. (In 1991, Deborah Hamouris was ordained, bringing the present number of active clergy to six.) In the late 1980s, following Otter and Morning Glory's emergence from eight years of living in the wilderness, the Church of All Worlds began reorganizing under the leadership of Anodea Judith. The membership program was radically upgraded to include a Progressive Involvement Program (PIP), intensive training courses and a new members newsletter, *The Scarlet Flame*. Activities and membership increased dramatically during this period as CAW emerged from its slumber. The first issue of *Green Egg* (*The Next Generation!*) appeared in May, 1988, the 20th anniversary of its original publication. It has risen to a position of prominence among Pagan periodicals. Diane Darling, who joined the Church in the mid-'80s, is its editrix, Otter its publisher and designer. In 1991, with 52 pages and a four-color glossy cover, *Green Egg* won the Silver Award from the Wiccan/Pagan Press Alliance (WPPA) for "Most Professionally Formatted Pagan Publication". In 1992 *Green Egg* won the WPPA Gold Award for "Readers' Choice" as well as the Dragonfest Awards for "Most Attractive Format" and "Best Graphics". Diane won the Pentacle Award for "Favorite Pagan Editrix", and Otter for "Favorite Pagan Writer".

The non-fictional Church of All Worlds has grown far beyond Heinlein's dream. There are nine concentric circles of member involvement, named after the planets and grouped into three rings. Each circle's activity includes study, writings, magical training, sensitivity and encounter-group experience, as well as active participation in the life of the Church. The First Ring, Circles 1, 2, and 3, is for Seekers, those who are only participants. Second Ring, Circles 4 through 6, is made up of Scions, members who help run the church. The clergy, Council of the Third Ring, consists of legally ordained priests and priestesses; longtime members who have worked through the other circles, undergone personal and leadership development, religious training, and completed the Church's ordination requirements. There are two governing bodies in addition to the Clergy: the Board of Directors, which determines policy and business matters, and the

Fun Committee, which implements the activities and functions of the Church. The Fun Committee is made up of a Board member, a clergy member, and one representative from each of the church functions, such as Rites and Festivals, Publications, Membership, Communications and each subsidiary. There is an annual General Meeting to elect officers and make changes in the Church's ever-evolving Bylaws. Worship involves attending weekly or monthly Nest meetings usually held in the homes of Nest members. Autonomous nests are composed of at least three members of 2nd Circle meeting monthly or more often. The basic liturgical form is based on a circle where a chalice of water is shared around as part of the ritual part of the Nest meeting. Longer events are celebrated at the Church sanctuary, Annwfn, a 55-acres of land in northern California. Annwfn has a two-story temple, cabins, garden, orchard and a small pond. It is maintained by a small community of resident caretakers. In addition to the eight Celtic seasonal festivals, the Church holds handfastings (marriages), vision quests, initiations, workshops, retreats, work parties and meetings on the land. As of 1993, the Church has ten chartered nests in California, with others in Florida, Illinois, Arizona, Maryland, Wisconsin, Minnesota and Australia (where CAW has become the first legally-incorporated Pagan church in that country). A number of proto-Nests are in the process of forming. Current President is priest Tom Williams (a member since 1968). Otter is presently engaged in the formation of the Universal Federation of Pagans (UFP), a worldwide association with which he hopes to unify the global Pagan community. 1992 was the 30th anniversary of the Church. A Grand Convocation was held in August, with an attendance of nearly 300. Membership at the end of 1993 was around 600.

The Mission Statement of the Church of All Worlds is as follows:

The mission of the Church of All Worlds is to evolve a network of information, mythology, and experience that provides a context and stimulus for reawakening Gaea, and reuniting Her children through tribal community dedicated to responsible stewardship and the general evolution of consciousness. Over the years, the Church of All Worlds has chartered a number of subsidiary branches through which it practices and teaches its religion:

Forever Forests : Box 212, Redwood Valley, CA 95470. Founded in 1977 by Gwydion Pennderwen; the ecology branch. Sponsors tree-planting events and rituals.

Lifeways : 2140 Shattuck #2093, Berkeley, CA 94704. Founded in 1983 by Anodea Judith; the teaching branch. Offers workshops, classes, healing rituals, recovery programs, wilderness excursions, and training for the priesthood. Handles the Progressive Involvement Program.

Nemeton : Box 610, Laytonville, CA 95454. Founded in 1972 by Gwydion Pennderwen and Alison Harlow; the marketing branch. Tapes and CDs, songbooks, T-shirts, philosophical tracts and books. Catalog available.

Ecosophical Research Assn. (ERA) : Box 982, Ukiah, CA 95482. Founded in 1977 by Morning Glory Zell; devoted to research and exploration in the fields of history, mythology and natural sciences. Produced the Living Unicorn, the New Guinea Mermaid expedition and a Peruvian Pilgrimage.

Holy Order of Mother Earth (HOME) : Box 212, Redwood Valley, CA 95470 Founded in 1977 by the Zells and Alison Harlow; magical and shamanic branch open only to trained initiates. Creates and conducts the Church's rituals and ceremonies.* Peaceful Order of the Earth Mother (POEM) : Box 5227, Clearlake, CA 95422. Founded in 1988 by Willowoak Istarwood; dedicated to children and child nurturing. Provides enriching activities for children at gatherings, summer camps and a quarterly magazine for Pagan youth, How About Magic? (HAM) :\$7 per year.

Green Egg : Box 1542, Ukiah, CA 95482. Award-winning quarterly journal of the New Paganism and the Gaian Renaissance, founded in 1968 by Otter Zell. Sample \$6; subscription \$15/yr US bulk mail; \$21/yr US/Canada 1st class/envelope; \$27/yr trans-Atlantic; \$30/yr trans-Pacific.

Annwfn : Box 48, Calpella, CA 95418. CAW's 55-acre land sanctuary and retreat in the Misty Mountains of Mendocino. Write for Visitor's Policy.

CAW Membership and General Correspondence :
(Australian Headquarters) PO Box 408, Woden, ACT 2606.

References:

Further information on the Church of All Worlds may be found in the following books:

Adler, Margot, Drawing Down the Moon: Witches, Druids, Goddess- Worshipers and other Pagans in America Today, Beacon Press, 1979; revised and updated 1987. (essential!)

Ellwood, Robert, Religious and Spiritual Groups in Modern America, 1973.

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Jade, To Know, Delphi Press, 1991.

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Melton, J. Gordon, The Encyclopedia of American Religions, from the Institute for the Study of American Religions, POB 90709, Santa Barbara, CA 93190 1979 (3rd edition, 1988); The Essential New Age, 1990.

Wilson, Robert Anton, Coincidence, Falcon Press, 1988

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Post Office Box 48

Calpella, California 95418 USA

The Church owns Annwfn a 55-acre parcel of wooded land in Northern California, which is our heart and sanctuary. We treat this land as sacred and hold our seasonal rites, festivals, handfastings, work parties, workshops, retreats and staff meetings there. Annwfn has a small pond, organic herb and vegetable garden, a small orchard, seasonal streams, hot tubs, a two-story Temple, two houses and a canvas yurt. Annwfn is semi-forested with Douglas fir, redwood, madrone, manzanita, bay laurel, introduced cedar and various kinds of oak. We do not have electricity, hot running water, TV or telephones and access is questionable at certain times of the year. We see ourselves as Stewards, not owners of this land, and we work hard to protect it. If you have a purpose

for visiting our sanctuary, please write for our Visitor's Policy.

Please visit annwfn.org to learn more.

Replies to CAWeb Spinners

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Lasara Firefox

Grey School of Wizardry

Marija Gimbutas' works

Triple Spiral Nest

Grimoire for the Apprentice Wizard

Tribute to Gwydion Pendderwen

The Barsoom Fish 'Rap

Gaia Hypothesis at Wikipedia

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In Memoriam...

Victor H. Anderson
May 21, 1917 ~ September 20, 2001

Priest Victor H. Anderson was born May 21, 1917 to parents Hilbert and Frances in Clayton, New Mexico. He was delivered by his father on their ranch. After several years

of meeting on the astral plane, Victor met his wife, Cora in person in Bend, Oregon in 1944. Recognizing each other immediately, they married three days later on May 3rd. Victor was an accomplished poet and the author of Thorns of the Blood Rose, the classic book of Craft and love poetry (first published in 1970), as well as several articles on the Feri Tradition and Huna. In 1975, he won the Clover International Poetry Competition Award. He was a contributor to Witch Eye, Green Egg and Nemeton magazines.

Victor and Cora are well known as Grand Masters of the Feri Faith of the Old Religion. An extraordinary shaman and priest, Victor was one of the last Kahuna, a Houngan, and a Bokor. He was a member of the Harpy Coven in the 1930s in southern Oregon. Victor and Cora initiated some of the most influential voices in contemporary Paganism, including Starhawk and the late Gwydion Pendderwen.

An accident during childhood left Victor almost totally without sight. As a result, he attended a school for the blind in Oregon. Largely self-educated, Victor had a profound love of physics, chemistry, literature and world spiritual traditions. He was an avid reader, storyteller and brilliant linguist who spoke numerous languages including Hawaiian, Spanish, Creole, Italian, and Gaelic.

He was gifted with a beautiful voice, loved to sing and was adept on the drum. Victor earned his livelihood as a musician, playing the accordion at public and private dances. He was a member of the Fraternal Order of Eagles, Alameda Lodge for 40 years.

Victor crossed over on September 20 in his home. His passing was swift and painless, as was his wish. He will be sorely missed by his beloved wife of 57 years, Cora Ann; his son, Victor Elon; daughter-in-law, Lois Diane; grandchildren: Victoria, Nathan and Elon Thomas; adopted grandchildren: Lori, Jared and Jason; several great-grandchildren; and the members of his coven, Nostos (aka Blue Circle).

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The Faery Tradition

Fairy Faery Faerie Feri

purple and turquoise Celtic Peacockpurple and turquoise Celtic Peacock

Victor Anderson's Feri Tradition

Part One: A General Introduction

That is the road to Heaven, my love,
and that is the road to Hell,
And that is the road to Faery,
where you and I must dwell.
from the old British folk-song,

Thomas the Rhymer

** bar **

There are many Neopagan religious traditions. One of the best known is Gardnerian Wicca, founded by Gerald Gardner. There are, however, many other paths. You can even find several very different traditions with similar names. A currently popular name for Neopagan traditions is Fairy, Faery, or Faerie. One Faery Tradition, also spelled Feri, was founded by Victor Anderson, and developed by Victor and his wife Cora, and several important Feri teachers, largely in the San Francisco Bay Area.

Victor died on September 20, 2001, and became one of the Mighty Dead. A number of tributes to him, many from his memorial service, are at WitchVox:
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Victor was born in 1917 and became blind at the age of two. He claimed spiritual descent from Hawai'ian Kahuna and African Vodoun. Victor was initiated into Harpy Coven in Bend, Oregon, as a teen. This group of people worked with the energy in the 1920's and '30's which eventually became the source of the Faerie Tradition. While very different from Gardnerian and other Neopagan Wicca, it was initiatory and magical, working on the phases of the Moon. The group broke up around the time of World War II. In 1944 Victor married Cora. Cora was a Southerner, as had been most of the members of Harpy Coven. She brought Southern folk magic to the practice she and Victor shared and developed. When Gardnerian and Alexandrian materials were published in the 1960's and 1970's, Victor incorporated some of them into his practice.

In the 1960's, the family befriended a boy who grew to become the man known as Gwydion Pendderwen. As a bard sometimes called the Faerie Shaman, Gwydion became one of Victor's best known initiates, spreading some Faerie knowledge through the Neopagan community in the 1970's, and recording his stirring songs, until he died in an automobile accident in 1981. Gwydion added much of the Celtic, particularly Welsh, material, which was absent from Victor's earlier practice.

In fact, the Faerie Tradition is not necessarily Celtic, although some initiated practitioners personally have and teach a chiefly Celtic orientation. According to Cora, in the book *Fifty Years in the Feri Tradition*, the original name of our tradition was Vicia (pronounced Vee-chya), related to the Italian term *La Vecchia*.

As Faerie initiates teach others, they each add something of their own interests to the Tradition. Thus, someone trained by one teacher may well learn things that are not taught by another teacher, even though each teacher is a valid initiate. Currently within various authentic branches of Faerie are elements from such diverse sources as Arica, Eckankar, Tibetan Buddhism, Gardnerian and Alexandrian Wicca, Hawai'ian Huna as reinvented by Max Freedom Long, H. P. Lovecraft, Greek mythology, Mesopotamian mythology, Basque mythology, Native American practices, Kaballah, Santeria, Satanism, Sufism, Welsh mythology, and Yezidi traditions, among others. Starhawk is another well-known initiate, who gave her branch of Feri a political focus.

Over the last couple decades, even the spelling of the tradition has varied. Genuine initiates may spell it Fairy, Faery, Faerie, or, as Victor currently spells it, Feri.

So what is the Faerie Tradition? Besides being this very particular blend of mythos and ideologies, it contains certain things that can only be learned through training, practice, and personal experience. While there is a bit of variation from branch to branch, there are some basics which most initiates and teachers agree upon.

I have studied and worked with Feri for over ten years. While I cannot present Feri training over the WWWeb, as it is very much a personal, intimate, hands-on method, I would still like to share some information about it.

I would also like to clarify that I am not presenting this site as being by Victor and/or Cora Anderson. I am presenting information that is taught by a number of different initiated Feri teachers. There is much more to the tradition, things that I would not reveal here because it would not be appropriate, and much that I could not reveal here, even if I wanted to, because Feri is not just a list of exercises but an experience.

I have put this site here to relieve some of the confusion regarding what the Feri tradition is. One cannot know this tradition just by reading this site, nor by doing the very few elementary exercises given here. I only hope this site keeps people from confusing Victor's tradition with those of people like Kisma Stepanovich or other Celtic oriented traditions using the same name.

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Elisabeth Rudy

Satori

Felicitas Goodman

Passage to the Summerland of Dancer of Mayfire Farm

Asphodel Long

Passing of Wiccan Elder Lord Loic

2004...

Lady Serenity de Namaste

Second Degree Initiates Announced

Jack Armstrong

MaDonna MoonHawk Estafan

Elizabeth Amber

James Dayton Looman

Jim Runnels

Judy Carusone

Joseph 'Bearwalker' Wilson

Alison Harlow

Donna Cole Schultz

Imhotep/Sasquatch

Joe Dzielak

Serge Clapa

Colemond Todd Constable

Donald D. Harrison

Harry McBride

2003...

Ziggy

Fred Tuttle

Ellen Cannon Reed

Ellen Cannon Reed 2

Nelson Henry White

Starwind and Mikal Evensong

Micah and Jenna

Leon Edwards

J. P. Slota - by Peg

J. P. Slota - by Waterhawk

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Pattalee Glass-Koentop

Rite of Passage: Hawk

Mary L. Comerford

Lord Mehkiall

Kay Gardner

Eleanor Bone

Ogre

Linda Batwinski

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Pauline Campanelli

Ron Parshley

Ken Blacklion

Victor H. Anderson

Adam Dylan Schleimer - Memorial

Lord Or3ion

Nkosi Johnson

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Tempest Smith

Aeron

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Robert L. Key

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Scotia Alexis Jackson

1998...

Willowsong

Coping with Grief

1997...

William J. Brennan, Jr

Michael Ralph DesRosiers

NOTE: For a complete list of articles related to this chapter... Visit the Main Index FOR this section.

Victor H. Anderson

Type of Passage: Death

Date of Passage: September 20th. 2001

Author: Kalessin [a WitchVox Sponsor]

Priest Victor H. Anderson was born May 21, 1917 to parents Hilbert and Frances in Clayton, New Mexico. He was delivered by his father on their ranch. After several years of meeting on the astral plane, Victor met his wife, Cora in person in Bend, Oregon in 1944. Recognizing each other immediately, they married three days later on May 3rd.

Victor was an accomplished poet and the author of *Thorns of the Blood Rose*, the classic book of Goddess poetry and liturgy first published in 1970, as well as numerous articles on the Feri (Faery) Tradition and Huna. In 1975, he won the Clover International Poetry Competition Award. He was a contributor to *Witch Eye*, *Green Egg* and *Nemeton* magazines.

Victor and Cora are well known as the Grand Masters of the Feri Faith of the Old Religion. Victor was one of the last Kahuna and a Bokor. An extraordinary shaman and priest, he was a member of the Harpy Coven in the 1930s in southern Oregon. Victor and Cora initiated some of the most influential voices in contemporary Paganism, including Starhawk and the late Gwydion Pendderwen.

An accident during childhood left Victor almost totally without sight. As a result, he attended a school for the blind in Oregon. Largely self-educated, Victor had a profound love of physics, chemistry, literature and world spiritual traditions. He was an avid reader, storyteller and brilliant linguist who spoke numerous languages, among them Hawaiian, Spanish, Creole, Greek, Italian, Gaelic and Dahomean.

He was gifted with a beautiful voice, loved to sing and was adept on the drum. Victor earned his livelihood as a musician, playing the accordion at public and private dances. He was a member of the Fraternal Order of Eagles, Alameda Lodge for 40 years.

Victor crossed over on September 20 in his home. His passing was swift and painless, as was his wish. He will be sorely missed by his beloved wife of 57 years, Cora Ann; his son, Victor Elon; daughter-in-law, Lois Diane; grandchildren: Victoria, Nathan and Elon Thomas; adopted grandchildren: Lori, Jared and Jason; several great-grandchildren; and the members of his coven, Nostos (aka Blue Circle).

The family would like to thank all those who have sent prayers and flowers. Special thanks to Max for arranging the bagpiper at Victor's memorial service. This could not have been done without the hard work of many folks.

For more information on Victor and Cora Anderson or the Feri (Faery) Tradition, check

out Tombo Studio and Witch Eye.

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The Witchvox Staff offers our sincerest regrets to the family, friends and countless Pagans whose lives have been touched by Victor. If YOU have hear of any other info on Victors passing kindly email us so that we can share it with all.

Eulogy for Victor H. Anderson
by Starhawk
Sunday, September 23, 2001

I just received news of Victor Anderson's death, and my heart is full of sorrow, with love and sympathy for Cora and their son and for all who know and have been touched by Victor.

Victor was one of my first teachers in the Craft. I will always be grateful for the worlds he opened up for me.

Visiting Victor and Cora meant stepping into a magical realm hidden behind the facade of an ordinary suburban house. Victor would sit in his rocking chair; I'd ask questions, and he would roam the galaxies in his answers. Cora would chime in with warmth, wisdom and common sense. And then we might go do magic...

Victor was never about sweetness and light. He was fierce, passionate, powerful, real. An inspired poet, he was a brilliant creator of myth and liturgy. He was allied spiritually with all the indigenous traditions of the planet; a true shaman. We didn't always agree on many matters; but I always felt Victor respected someone who would argue with him, and enjoyed it. I hope he also felt the honor and respect, and deep love, I hold for him and for Cora.

I can't help but think there is a reason he chose to cross over so suddenly just in this moment of so much collective death and pain. I believe he was called to work for us as an ancestor and a Guardian of the Craft.

My heart goes out to Cora and all of Victor's family, students and friends. I'm so sorry that I can't be with you at his memorial tomorrow, but I'm on the East Coast and just got this word and it's not possible. But my heart and thoughts and love are with you.

Weaver, weaver, weave his thread,
Whole and strong into your web,
Healer, healer heal our pain,
In love may he return again.

Starhawk

Eulogy for Victor H. Anderson
given by his son, Victor E. Anderson
Monday, September 24, 2001
Chapel of the Chimes, Hayward, California

Friends, brothers, and sisters, we are here to honor a man of respect, a father, a husband, a scientist, a musician, a singer, a poet, and above all a priest. All of these things and more. Victor Henry Anderson, my father, learned his craft well. He polished and worked it every day until like the full moon, it shone in all its glory. As a true son of the Goddess, he studied and taught many of us. He was a wise counselor, a healer, a true friend in time of need.

The cherry blossom falls into the still pond. It ripples spread and are felt by all. So too with my father's teachings. The people he taught and the things they learned have done much to influence and spread Pagan traditions throughout these United States and beyond. This is our heritage.

Remember the Blue Warrior. His was a will of iron. General Chamberlain, medal of honor winner at Gettysburg, was said to have the heart of a lion and soul of a woman. Victor Anderson has these qualities. His craft, the Faerie Tradition, is about many things. It is about the essence of being a warrior. Like the Kodokan Judo, I so love, Faerie also has much to do with the polishing and perfecting of character. Father told me many times, "Anything worth having is dangerous." In the white hot heat of battle, you must learn to live and die with true honor. The study of religion is no less a dangerous enterprise. You must learn to perfect your character so that you are worthy of your knowledge and skills, so that your relationship with God can be a pure and honest one. My father also taught me about getting to the heart of the matter. We must learn to have purity of purpose, to know the central core of what we are about.

And so, we celebrate this day the life of a priest. One who dedicated his life to the old gods, one who looked to the Great Mother. He honored Her consort, and Her son - the Sacred King, and celebrated the Mother of us all. The Word was given. Holy union was consecrated. By Her triple will there was light and the universe was born from the great egg. From this stardust we were born. Man and woman, we were made in God's image. As my father said, we are the product of a loving god.

Father you have honored us with your presence. So we honor and celebrate your life. Brothers and sisters this was indeed a priest, a man of rare worth. Cherish the memory of Victor Henry Anderson.

The family and coven Nostos would like to thank all those who have sent prayers and flowers. Special thanks to Max for arranging the bagpiper at Victor's memorial service. This could not have been done without the hard work of many folks. If you would like to send cards or donations to Cora, they will be graciously accepted. Please contact Tombo Studio for the mailing address. Blessed be!

Eulogy for Victor H. Anderson
given by Cornelia Benavidez
Monday, September 24, 2001
Chapel of the Chimes, Hayward, California

One timid phone call twenty years ago opened the door to a great treasure. A treasure filled with the silvered bells of music, the jewels of knowledge, the gold of science and magic, and the pearls of wisdom. That warm, strong, and resonant voice that answered my call was not only a pleasure to hear but, to my awa, really knew what he was talking about. I, the grateful fish, prayed to be reeled in.

A part of that first conversation, oh so long ago, was about the history of humankind. "How long, " he asked me, " do you think mankind, in various forms, has roamed the earth?"

"Science says about 1.6 million years, but I think it may be a bit older myself, " answered I.

"Well, I'll make you a bet that in the course of my lifetime that they will get it just about right, " he twinkled with a rascally grin.

Twenty years later, two days before he died, I am reading to him out of Discovery magazine about the latest human fossil find in the heart of mother Africa. He snapped to attention. "How old? How old did you say?"

"5.6 million years, Victor, " I answered.

He started to chuckle, "Must be getting time to go. They almost got it right."

How can one express in words the poetry of such a man and his life?

A person born by storm, raised by fire

The thunderer of the Gods

The composer of the Goddess

You who stood on the very shores of Her silver sea

You who looked upon Her bright and terrible beauty

And dared to heed and hear Her voice.

I salute you, O Victorious

I salute your spirit of courage

Your thirst for truth
Your strength of will
Your passion for life
And your unending curiosity

Master storyteller
Bard of a hundred tongues
Man of many ways and names
You who so generously shared yourself
To all that had the ears to listen
You were not only my treasure
You were an international treasure
The melting pot of the Goddess
She brought forth Victor Anderson
Through a great storm
To be our American Shaman, Priest, Teacher, Friend
And beloved husband of Cora.
Hasta Luego, Blessed be and Aloha
Cornelia Benavidez

From K.C. Anton: "With great sadness and feeling I pass onto you the news that Grand Master of the Feri Tradition, Victor Anderson, passed away on September 20th at approximately 2:20 p.m., after a number of attempts to revive him en route to the hospital after an initial collapse. Cause is still unknown.

Our thoughts and love are with Victor as he travels the paths to the Apple Land. Just as prayers and thoughts are with Cora at this time of loss. Blessings to his House, his coven family and students.

The blessings of this poet and shaman will be on my heart, my mind, and my lips during this time of harvest celebration. May he share his path with others in the next life as he did in this one."

Testimonial
given by M. Macha Nightmare
Monday, September 24, 2001

Chapel of the Chimes, Hayward, California

The testimony I chose to share at Victor's memorial was the observation of Penny Novack, a witchen friend in New England. Penny is a woman of many years practice of the Craft in various places on the East Coast. When she read my e-mail advising her of Victor's passing, she responded:

"Victor has been on my mind since last Wednesday night when, at a class Mary Colleen is running, we ended up speaking of Victor and Cora and Victor's book, Thorns of The Blood Rose. At the time he died, I was frantically ransacking our shelves looking for my copy. It gave the announcement of his death a dream-like quality.

". . . with all that she's [Cora] done over the years to maintain Victor's ability to exist, she deserves kudos and love and comfort. . . . I would like to tell her of my admiration for her and my sympathies that the old poet and mystic has died. Victor may be even more influential in the Witch and Pagan movement than Gardner when the long run becomes the paths of future social reality. He wrote very little, but his students have burst upon the scene over and over with the most creative and forceful visions of any set of trainees I have ever seen.

"Either more creative, dynamic and intelligent people were attracted to him, or he truly was exceptional. And Cora was the Muse and linchpin which allowed that stage to be set and kept on track. She must be someone I could admire a lot. . . ."

I had never considered what Penny posits, and I think it's a fascinating observation.

In love may he return again.

Blessings,

M. Macha Nightmare

A BELATED VOICE

by Penny Novack

10/23/01

I can't adequately explain the intricacy of the connections in our lives created by the influence of Victor and Cora Anderson. To us, our beloved copy of his book of poetry and the songs which were his from Gwydion's first album tied together a sense that our commitment to a future, national Pagan community could happen. If there is poetry and art then there is culture. And where there is culture, community has an anchor in the future. For years, the little I knew of these two was enough to be one of my hopes and mainstays, along with Gwydion's album.

In the late sixties and seventies, these were the basis of much of what our children understood about the Old Religion though they were too shy to ask about the meaning of "Song to Mari". Our grandchildren sing Gwydion's songs. These are our history, but what we did not know was that much else which is our history and our culture flowed out from the work of Victor and Cora Anderson. In teaching, they created a huge pool of talented, intelligent Witches and Pagans whose huge body of work has deeply

influenced the entire nation. Within this dynamic fountain of creative force which has fed and lifted the psyche of the those whose lives paths followed the Old Religion, were all the arts plus philosophy and healing.

No other single source in this country has had the tremendous impact of Victor and Cora Anderson if only by the teaching and vision they must have given their students. And while we, who were a continent away, have been sustained and validated by this living treasure, I don't believe many are aware of the connections or how much gratitude we all owe.

May She whose Arms held Victor Anderson's passionate soul in life, lift him again -- into Her glorious Dance. We have been blessed.

Penny Novack

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About this capture

The Faery Tradition

Among the distinguishing features of the Faery tradition is the use of a Faery Power which characterizes the lineage. It is an ecstatic, rather than a fertility, tradition. Strong emphasis is placed on sensual experience and awareness, including sexual mysticism, which is not limited to heterosexual expression. In this, as in the general spirit of spiritual exploration, there is more risk-taking encouraged than in other Wiccan traditions which may have specific laws limiting behavior, and there is a certain amorality historically associated with the Tradition. We see ourselves, when enchanted, as "fey"--not black, not white, outside social definitions, on the road to Faeryland, either mad or poetical. We are aware that much of reality is unseen, or at least has uncertain boundaries. As in all the Craft, there is a deep respect for the wisdom of Nature, a love of beauty, and an appreciation of bardic and mantic creativity. The Gods are not just constructs or psychological forces from the collective unconscious. The Gods are real, with a system of morality different from our own, and we have a responsibility to them. The Faery Tradition, in common with initiatory lineages of the Craft which practice possession, is a mystery tradition of power, mystery, danger, ecstasy, and direct communication with divinity. This is in contrast to traditions which practice psychodrama or psychotherapy through ritual. The negative side of this style of working is that we have a lot of initiates who did not return unscathed from between the worlds. The tradition is not for everybody, and it is not amenable to mass attendance, like many Pagan paths. There is a specific corpus of chants and liturgical material, much of it stemming from Victor Anderson and Gwydion Pendderwen, which provides a frame for many Circle-workings, and poetic creativity is highly valued. The magical practices of the Faery (or Feri, as Victor spells it) Tradition are heavily invocatory, to encourage possession, which relies mainly on psychic talent or sensitivity to occur. Rites are stylistically diverse, and may draw from many sources. There is an initiatory lineage, traceable to Victor or Cora Anderson or Gwydion Pendderwen. Victor tells of antecedents of the present tradition in the coven in which he was involved in the 1920's and 30's in Oregon. Hallmarks of the tradition are possession of secret names, energy-working using pentacles and visualization of blue fire, a body of poetic and liturgical material, deities and archetypes specific to the Tradition, the doctrine of the Three Selves, a cingulum of a specific color, a "tribal" or "clan" feel to the coven, the use of the horned (sometimes called "inverted") pentagram, and the honoring of a warrior ethic. For example, we are urged not to coddle weakness, support others in insincerities or self-deceptions, or to submit one's own Life force to anyone or anything, which leads to a fierce openness called the "Black Heart of Innocence." The Faery Tradition is gender-equal, and all sexual orientations seem able to find a niche. For many, there is a strong identification with the realms of Faery and with shape-shifting.

Although Victor is universally recognized as the founding teacher of the tradition, it is possible to identify influences which shaped the tradition before its present form evolved. There is a strong African diasporic influence, primarily Dahomean-Haitian, and the Three Selves theory is an outgrowth of Huna beliefs. Neither is Victor the only source for material presently within the tradition. Each initiate seems to draw the tradition in a new direction and uncover new ground.. Some practitioners, such as

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Who's Who in Modern Faerie Lore

You might call this my "dream talk show panel" of ideal guests to talk about modern Faerie lore and traditions. In the new edition of the FAQ, I've kept who's who blurbs super short. Alphabetized? Are you kidding? Follow the links for more detail.

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Pamela "Pixie" Coleman Smith - illustrator of the Rider Waite Tarot. Deceased

Kisma Stepanich, Faery Ollamh, founder of a Faery Wicca Tradition, author of several books and a Tarot deck.

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Victor Anderson - teacher of a Feri Tradition. Died September 2001

D.J. Conway author of many books ,several of which are useful to Practical Faerie studies and is associated with the Society of Celtic Shamans as a part of their Council of Elders.

Tira Brandon Evans, Founder of the Society of Celtic Shamans,

Katharine Briggs, author of many books on faerie lore research. Deceased.

Francesca DeGrandis, author, Faerie Shaman, Founder of a Faery Wicca tradition called The Third Road. Once a student of Victor Anderson (see above.)

Rhuddlwm Gawr, author, was told by the Elders of his Tradition to return to the US and to begin teaching "The Fairy Faith", otherwise known as Y Tylwyth Teg.

Linda Kerr a Fifth Solar of the Eponian Branch of the McFarland Dianics.

Gwydion Pendderwen Mundanely named Tom DeLong, Singer and Songwriter. He studied with Victor Anderson, (see above) and was highly influential in establishing the Feri tradition here in the US. Deceased.

Pamela "Pixie" Coleman Smith - illustrator of the Rider Waite Tarot. Deceased

Kisma Stepanich, Faery Ollamh, founder of a Faery Wicca Tradition, author of several books and a Tarot deck.

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More than this, I'm under the impression that she gives readings, classes and lectures. Did you say you needed a good excuse to visit San Francisco? I think this might just be it. Take a look at her website Francesca de Grandis' 3rd Road for more info about the classes and workshops. You can also check out her Wiccan Grimoire which is pretty nifty, too.

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What is the 3rd Road Tradition?

What is a 3rd Road Class?

What is 3rd Road's Mystic Rose Path?

A Personal Statement

What is 3rd Road's Stellar Rose Path?
(Training By Teleseminar)

What is the 3rd Road Institute?

What is the 3rd Road Community?

Who is Francesca De Grandis?

Frequently Asked Questions About Classes

Class Schedules

THE 3RD ROAD tradition is a living branch of ancient Faerie shamanism, also called Wicca, Goddess Spirituality, Faerie Tradition, or Celtic shamanism. It develops one's spiritual, psychic, and worldly potential, while honoring each person's inextricable weaving with society, nature and cosmos. This is an ecstatic path pursued via a supervised and disciplined approach to: psychic training; intense personal growth (which includes purification of the inner blocks that keep one from fulfillment and service); an experience of the love of the Goddess and God in daily life; and a practical application of shamanism to life's joys and challenges. The 3rd Road is an initiatory path.

The 3rd Road has two distinct branches: Mystic Rose and Stellar Rose. Each stands on its own as a complete training with its own unique initiation. Some students choose to gain the benefits of both trainings. Although both trainings are initiatory, initiation is not guaranteed upon completion of the classes. However, certification of completion is given.

Both branches entail traditional shamanic teaching methods, and participants undergo an authentic shamanic journey toward personal fulfillment and magical expertise.

After the advanced training of either branch, some students continue on with post graduate training. Post graduate work is not described on the site, being a moot point until one has undergone the earlier training.

The Mystic Rose Curriculum\Branch\Training, formerly called the "core 3rd Road training," consists of 5 semesters (almost two years) and is done face-to-face.

There are two entry-level classes which are each three months long, can be taken in any order, and are complete trainings unto themselves for those who desire no further work. However, these "sister" curriculums complement each other, add up to a larger whole, and are prerequisites for advanced Mystic Rose training, which consists of three additional semesters.

The Stellar Rose Curriculum\Branch\Training is only available by teleseminar, and takes 2 years to complete.

Entry-level classes can be taken in any order, and each is a complete training unto itself, often with a specific focus and empowerment for those who desire to focus only on the material available in that particular class. Each entry-level class is six or seven weeks long, and there is approximately a year's worth of entry-level classes. After that, students may go on to advanced training, committing to a year long supervised shamanic journey, magical training, and spiritual development.

I so believe in teleseminars as a valid means of transmitting shamanism that the Stellar Rose material is available only by teleseminar, even to my local students.

THE 3RD ROAD Wiccan school and institute of healing in San Francisco, California, is where Ms. De Grandis both teaches and offers psychic readings (shamanic counseling.) While she herself is committed to practicing and teaching witchcraft (the religion of ancient European shamanism), as a counselor Francesca guides clients from a wide diversity of religious walks of life. Honoring the client's own spirituality, she has offered compassionate support to people of all backgrounds, beliefs, and lifestyles, and brings to her counseling the benefits of long experience.

THE 3RD ROAD community is world-wide. The SF institute, like the temple of an ancient city, is the nucleus of a community rich with diversity. Students -- wondrously mad, politically motivated, representing everyone from lawyers to bike messengers, and a rainbow of race, ethnicity and lifestyle -- join together to study, heal, work and play. Students, past and present, also gather to celebrate the eight Wiccan festivals of the year wheel. Often students' friends and family, and the larger pagan community, join in the celebration.

The 3rd Road teleseminar community is international, and meets in small, personal phone groups.

Someday, 3rd Road's type of small, intimate, yet empowered community will form the basis of the "global village."

THE 3RD ROAD classes, whether Mystic Rose or Stellar Rose courses, emphasize the spiritual and magical practices of the Old Religion, solid magical technique, living the Wiccan religion of love and worship, and the power and poetry of the Faerie Faith. Classes consist of lecture, ritual and discussion. Weekly ritual practices are assigned. Because students learn tools for inner change, the work can be vigorous and deeply moving. Francesca is committed to safe emotional and psychic practices. To these ends registration is usually limited, so that groups are small and personal. Many solitary practitioners who usually avoid groups find the classes a safe and supportive learning environment.

Entry Level curriculum might include but not be limited to: magical techniques; energy perception and manipulation; the poetry of magic and physics; psychic protection; ritual format; manifestation of material goals; urban shamanism; applied theology and myth; strengthening relationship to Deity; alignment of Godself, conscious mind, and unconscious; rituals for personal cleansing and inner transformation; ecstatic techniques; ethics; and sexual healing. Students also enjoy experienced guidance to make spiritual training relevant to their present lives and strengthen the God(dess) within.

Shamanism is essentially taking one's inner and outer problems -- whether they are typical daily frustrations or major trauma -- and using them as springboards into prosperity, greatness, and joy. Classes reveal how to accomplish this. One gains a rich heart openness to deep relationship with Goddess, family, and community.

Most entry-level classes are multilayered, tailored to be suitable for both beginners and adepts.

Many Stellar Rose entry-level courses explore one topic in depth. For example, a course might focus on herbal magic, traditional healing used for gender empowerment, shamanic counseling, pagan ministry, or sacred sexuality.

In the case of the Gentle Heart; Palm Up teleseminar, I call it "naptime for spiritual warriors," because it offers eight principles of surrender that keep you from being a cosmic doormat and give you a fluidity and passion that make you unstoppable. The material is profoundly and experientially life-changing.

Advanced Instruction in either branch, as stated above, takes one additional year. Undertaken only by those dedicated to the Old Gods, these are vigorous and challenging trainings -- big commitments bearing the sweetest, richest, and most mysterious fruit. Curriculum advances topics introduced in entry level courses. For

example, students come to an even deeper trust of their inner voice.

In the Mystic Rose branch, advanced work also includes trance journey; sacred space (circle); power quest; power bundle; spiritual healing of self and others; leading services; community building skills; gender healing; and ritual creation. Students also receive private, personalized lessons. Via focused exercise and repetition, students gain facility in the Magical Art much the way dancers or martial artists train to command their art.

In the Stellar Rose branch, advanced work includes gender healing; ritual creation; construction of one's inner power-place; power quest; and community building. Students learn and/or sharpen the magical techniques most relevant to their own work and personalities. The Stellar Rose curriculum is still being created. Once that is done, other aspects of its advanced curriculum will be listed on this page.

As students progress in either branch, individualized curriculum is developed; one student might learn about pastoral counseling, another about animal totems. The personal attention and fellowship that is an important and integral part of Wiccan training is deepened as students work on their special projects in class supported by the group. As with all 3rd Road classes, material is not taught academically but experientially.

A PERSONAL STATEMENT, updated 2003

"In 1986 everyone thought I was crazy to start an institute of Wicca and personal growth -- such an institute was unheard of, and a one person staff (me!) could never pull it off. Well, here I am, still doing it, and happy as a bubble coasting along the surface of a brook.

"Of course, things have expanded from a one person operation. I finally got an assistant. Students and graduates help produce the Pagan holiday rites. But all in all the institute remains as it started, fulfilling my original vision -- a student body small enough that folks can get to know each other; classes & rituals in a safe environment; in-depth, finely tuned study; the teacher accessible for follow up on class curriculum; and the focus on personal and individualized growth. I am pleased!

"A formal, efficient institute can be small, simple and personal. In this uncomplicated intimate structure, I have taught innumerable students.

"In this day and age, my institute is surely unusual, yet it is a true center for teaching and healing, and the focal point for a community. This is in keeping with traditional shamanic culture: instead of a nationally or internationally centralized governing body, shamanic culture happens in small clusters of independent minded, but healthily interdependent, people. In shamanic society, each person is important, their unique needs and potential

affirmed and supported.

"A shaman walks between the stars but lives IN the world, realizing that time and competence are precious commodities, which need to be coupled with humane priorities. We must be down to earth, mystics who apply our visions practically, so that we can fulfill ourselves and obligations to family, friends, community, and planet.

"Each person has a unique talent or talents that make them joyous and fully themselves. When we develop these passions, we honor the sacredness of life. Only through serving others with these unique talents can planet and community be healed. My focus is personal growth so each of us can attain this selfhood. Travelers on the 3rd Road are able to use their full potential to serve the larger community.

"Now, teaching 3rd Road teleseminars, I am finding it a way to fulfill my original vision of my classes, with people who live far away. There's all the power, warmth, community, and focus on individuals. Teleseminars are giving me a rich new depth of camaraderie as we, in the teleseminars, move forward side-by-side in a spiritual growth which is strengthening our ability to become happier in our personal lives as well as helping us better make a difference in the world. I no longer feel so alone while fighting the good fight. The 3rd Road teleseminar student body is a precious community that I really need and celebrate.

"The synchronicity with which 3rd Road began and continues to develop is daily. For example, I started the teleseminars because so many wonderful people who wanted to study with me lived far away. First, I taught a master class for those who had already done the program in my book *Be a Goddess!* Then I adapted already existing workshops. A teleseminar student begged me to do a complete 2-year training by phone. I insisted I ethically could not. Then, one day, I had a vision. The light bulb went on. It was as if, when I both created and adapted those workshops, Goddess had played a trick, making them perfect to combine with the *Be a Goddess!* curriculum, the *Be a Goddess Master Class*, and additional specially formulated courses, to add up to the Stellar Rose branch of 3rd Road. I kept checking my notes -- could this be possible?

"It was! Detail for detail kept lining up "coincidentally" to perfectly fulfill my high standard of what is needed! So now I have thrown myself into this clearly Goddess-given flow, and am creating/channeling the rest of the curriculum. It is an enormous blessing -- and responsibility -- to be a channel for this poetry of transformative earth spirituality. I was surprised, quite honestly, to discover that authentic Faerie shamanism can be transmitted through this venue. Now, I see that it makes total sense -- shamanism is shamanism. Its lessons transcend all circumstances, if those involved participate sincerely. I am striving diligently to stay a clear channel for a curriculum that is comprehensive, effective, and safe. Students -- novices and elders -- tell me it's working, that their lives are blooming like never before. I am so lucky to be on this adventure, on the 3rd Road. Come join me! Forget your reasons not to -- just come and love yourself.

"Blessings on you, take good care of yourself, because every single one of us needs each and every one of the rest of us, so that we can keep on keeping on making a difference.

"I am dedicated to the Goddess and God."

-- Francesca De Grandis

FRANCESCA DE GRANDIS, author of HarperSanFrancisco's *Be a Goddess!* and *Goddess Initiation*, is a traditional spiritual healer, and the daughter of a Sicilian witch. Francesca graduated from New College of California where she pursued Shamanic Studies. After completing a rigorous and rare seven year training to become a shaman in the Celtic or Faerie Tradition, she went on to earn the title "Master in the Faerie Faith." She is also an initiated Kahuna, as well as ordained in the Fellowship of Isis. Ms. De Grandis has been a Shamanic counselor since 1982, and has been featured in *The New York Times*, *USA Today*, and *Cosmopolitan*.

Lynn Andrews, author of *Medicine Woman*: "Francesca De Grandis has given us an inspirational bridge between ancient wisdom and our current life."

Starhawk, author of *The Spiral Dance*: "A witch who knows her stuff"

Complete Woman: "De Grandis teaches others how to have great sex, spiritual power, and enjoy the world..."

Students & Clients:

"I gained incredible insight and valuable tools for making necessary changes...a testing, tugging feeling of adventure... the realization of birth, of being mother to yourself. Francesca, midwife and godmother in my rebirth...she changes lives like no-one else...I felt welcome and safe...Francesca offers authentic teachings...her program integrates the rigor of non-academic scholarship with a depth of emotional, psychic and physical experience that's rare...a truly comprehensive and complete training that leaves you an experienced witch...kindness and fun...My life has opened like a rose."

More Students:

"I feel incredibly graced to have met and studied with Francesca... taking her classes, and reading her books, I have connected to my deepest and most powerful truths. Francesca has helped me ignite my own natural shamanic fire. Practical results of my study with her extend to every area of my life...I am indebted to Francesca..." -- Morgaina, Los Angeles, California

"...Francesca is such a warm, loving, and giving person... After experiencing the energy in two teleseminars, I know that she has a keen sense of what will work and what won't.

She has a true gift of reading the environment and of pulling together a very diverse collection of people into a cohesive, supportive, loving, and productive group... Very quickly, during a teleseminar, you stop thinking of yourself as being in a phone conference and are drawn into the warmth, magic, and joy..." -- Kathi Somers, Southern California

"...I felt the need to reach out to a community of others walking this path. The teleseminar was a perfect solution. I've learned so much ... from the elder wisdom and personal attention that Francesca offers. I am grateful for her guidance and integrity." -- Liz Cherniak, Calgary, Canada

"I'm a private person and don't like to be put on the spot. During a teleseminar, Francesca creates a 'virtual temple' where all styles are encouraged. I can be me, participate silently, and have a great time doing so." -- Night Joy, Boston, Massachusetts

Frequently Asked Questions

Be advised: below are quick n' dirty answers. However, the rest of the page often addresses the same issues in greater detail and depth.

What if I can't afford the tuition?

Which class is best to take first?

What do I take if I'm a complete novice?

Where do I start if I'm an elder?

What's the difference between the face-to-face classes and teleseminars?

Which of the two are more intense or comprehensive?

Which is better for me?

How does a teleseminar work?

Q: What if I can't afford the tuition?

Francesca (FDG): There's scholarship and work trade available. And if the problem is not money per se, but paying a lump sum all at once, call me. I'm very flexible about working out a payment plan. Or if you've a specific skill or product you want to offer, call me about a trade.

Q: Which class is best to take first?

FDG: Entry-level classes can be taken in any order.

Q: What do I take if I'm a complete novice?

FDG: Entry-level classes are totally accessible to beginners. Honest!

Q: Where do I start if I'm an elder?

FDG: You sit on your hands and start at the beginning. Spiritual seekers on any path have to do that, anyway - occasionally start from the ground up. And 3rd Road 101 is not generic Wicca 101, so you need entry-level classes upon which to build advanced 3rd Road work. Elders from many traditions have found 3rd Road an excellent supplement to their own paths.

Q: What's the difference between the face-to-face classes and teleseminars?

FDG: I refuse to say. There don't seem to be words that are truthful. Both branches are unique, but anything I say to differentiate seems to somehow belittle one or the other of the two. All I can say is, they're both worth taking.

Q: Which of the two are more intense or comprehensive?

FDG: As I try to find ways to differentiate between the two branches, it only becomes more confusing, not less. For example, many people take one branch, and feel it's totally changed their life. Many others, who want all the tools, power, knowledge, and growth they can get, integrate the two branches. I do know that both achieve many of the same goals, and both lay down a solid spiritual and magical foundation, then go on to build on that foundation. However, the tools and means through which this is done are quite different in the two branches. I feel like a trickster as I write out this FAQ Sheet. Maybe that says something.

Q: Which is better for me?

FDG: That's a very individual thing. Perhaps your intuition can guide you. Feel free to call to discuss your particular goals and needs. My number is (415) 750-1205.

Q: How does a teleseminar work?

FDG: First, let's talk about it logistically. All you need is your telephone to enjoy a shamanic teleseminar that gives you the benefits of 3rd Road training wherever you live. TOTAL COST consists of enrollment fee, paid to me, plus long distance charges to Las Vegas (the area code for the event's "tele-bridge"). Just call long distance then pay the charges on your phone bill. Long distance rates for a 55 minute class can be \$6.00.

A group meets on the same day of the week for six or seven consecutive weeks at 6:00 pm (California time). Meetings consist of riveting, effective 55 minute-long lessons. A small group allows for dynamic, focused sessions that support your uniquely personal goals and dreams. Sessions are interactive and give you life-changing assignments to apply between meetings. Which brings us to how a teleseminar works shamanically.

In my shaman's tele-hut I use traditional Celtic teaching methods. After all, the dreamworld, other world, alternate reality, is a place shamans walk with their students. We can get there just as easily meeting by phone.

It's not just me lecturing at you for an hour, it's really magical, and you get to ask all the questions you need.

The teleseminars have proven to be a truly viable means to teach shamanism in a wholistic, rather than dry, didactic, way. Even more exciting, it's clear one can also teach a full tradition through this venue. I am still creating the curriculum, so students now enrolled are pioneers. The two year training develops bit by bit, and, as it does, so does the warmth and togetherness of 3rd Road's teleseminar community. And so does our depth of magical expertise, spiritual growth, and mystic awareness. I am grateful to the students involved in this at the starting point. What a journey we share.

I create a virtual-temple with a gentle opening ritual and wholesome environment. With long experience as a spiritual guide, I can build a sacred virtual-grove where we can learn, celebrate and heal our spirits. I also trained to be a teleseminar leader; this helps me facilitate not only meaningful dialogues, but transforming ritual-experiences.

You enjoy the same safe, ethical, relaxed, and fun space as in the Mystic Rose classes. Instead of impersonal, glib teachings, I try to offer you relevant ideas and practical tools, and, if you desire, directly address your personal issues. Tele-classes are right for *your* unique goals, challenges, and dreams.

Class Schedules

For more information, go [here](#). You'll receive email notice of upcoming classes, their prices and curriculum details, and the like. If you need other information call (415) 750-1205 but please do not e-mail me. I'm happy to talk as long as you need by phone but current injuries severely limit e-mail use. Or you can write to me at:

The 3rd Road
POB 210307
San Francisco, CA 94121

"There's the road to heaven, and there's the road to hell, and there? That's the road to Faerie."

-- Thomas, the Rhymer

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Learn Wicca / Wiccan Classes / Classes in The Celtic Shamanism
of Faerie / Fairy Tradition & Personal Transformation

Francesca De Grandis

and

The 3rd Road®

Classes in Wicca (The Celtic Shamanism of Faerie Tradition) & Personal Transformation

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"...Francesca is such a warm, loving, and giving person... After experiencing the energy in two teleseminars, I know that she has a keen sense of what will work and what won't. She has a true gift of reading the environment and of pulling together a very diverse collection of people into a cohesive, supportive, loving, and productive group... Very quickly, during a teleseminar, you stop thinking of yourself as being in a phone conference and are drawn into the warmth, magic, and joy..." -- Kathi Somers, Southern California

"...I felt the need to reach out to a community of others walking this path. The teleseminar was a perfect solution. I've learned so much ... from the elder wisdom and personal attention that Francesca offers. I am grateful for her guidance and integrity." -- Liz Cherniak, Calgary, Canada

"I'm a private person and don't like to be put on the spot. During a teleseminar, Francesca creates a 'virtual temple' where all styles are encouraged. I can be me, participate silently, and have a great time doing so." -- Night Joy, Boston, Massachusetts

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Where do I start if I'm an elder?

What's the difference between the face-to-face classes and teleseminars?

Which of the two are more intense or comprehensive?

Which is better for me?

How does a teleseminar work?

Q: What if I can't afford the tuition?

Francesca (FDG): There's scholarship and work trade available. And if the problem is not money per se, but paying a lump sum all at once, call me. I'm very flexible about working out a payment plan. Or if you've a specific skill or product you want to offer, call me about a trade.

Q: Which class is best to take first?

FDG: Entry-level classes can be taken in any order.

Q: What do I take if I'm a complete novice?

FDG: Entry-level classes are totally accessible to beginners. Honest!

Q: Where do I start if I'm an elder?

FDG: You sit on your hands and start at the beginning. Spiritual seekers on any path have to do that, anyway - occasionally start from the ground up. And 3rd Road 101 is not generic Wicca 101, so you need entry-level classes upon which to build advanced 3rd Road work. Elders from many traditions have found 3rd Road an excellent supplement to their own paths.

Q: What's the difference between the face-to-face classes and teleseminars?

FDG: I refuse to say. There don't seem to be words that are truthful. Both branches are unique, but anything I say to differentiate seems to somehow belittle one or the other of

the two. All I can say is, they're both worth taking.

Q: Which of the two are more intense or comprehensive?

FDG: As I try to find ways to differentiate between the two branches, it only becomes more confusing, not less. For example, many people take one branch, and feel it's totally changed their life. Many others, who want all the tools, power, knowledge, and growth they can get, integrate the two branches. I do know that both achieve many of the same goals, and both lay down a solid spiritual and magical foundation, then go on to build on that foundation. However, the tools and means through which this is done are quite different in the two branches. I feel like a trickster as I write out this FAQ Sheet. Maybe that says something.

Q: Which is better for me?

FDG: That's a very individual thing. Perhaps your intuition can guide you. Feel free to call to discuss your particular goals and needs. My number is (415) 750-1205.

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It's not just me lecturing at you for an hour, it's really magical, and you get to ask all the questions you need.

The teleseminars have proven to be a truly viable means to teach shamanism in a wholistic, rather than dry, didactic, way. Even more exciting, it's clear one can also teach a full tradition through this venue. I am still creating the curriculum, so students now enrolled are pioneers. The two year training develops bit by bit, and, as it does, so does the warmth and togetherness of 3rd Road's teleseminar community. And so does our depth of magical expertise, spiritual growth, and mystic awareness. I am grateful to the

students involved in this at the starting point. What a journey we share.

I create a virtual-temple with a gentle opening ritual and wholesome environment. With long experience as a spiritual guide, I can build a sacred virtual-grove where we can learn, celebrate and heal our spirits. I also trained to be a teleseminar leader; this helps me facilitate not only meaningful dialogues, but transforming ritual-experiences.

You enjoy the same safe, ethical, relaxed, and fun space as in the Mystic Rose classes. Instead of impersonal, glib teachings, I try to offer you relevant ideas and practical tools, and, if you desire, directly address your personal issues. Tele-classes are right for *your* unique goals, challenges, and dreams.

Class Schedules

For more information, go [here](#). You'll receive email notice of upcoming classes, their prices and curriculum details, and the like. If you need other information call (415) 750-1205 but please do not e-mail me. I'm happy to talk as long as you need by phone but current injuries severely limit e-mail use. Or you can write to me at:

The 3rd Road
POB 210307
San Francisco, CA 94121

"There's the road to heaven, and there's the road to hell, and there? That's the road to Faerie."

-- Thomas, the Rhymer

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Learn Wicca / Wiccan Classes / Classes in The Celtic Shamanism
of Faerie / Fairy Tradition & Personal Transformation

Francesca De Grandis

and

The 3rd Road®

Classes in Wicca (The Celtic Shamanism of Faerie Tradition) & Personal Transformation

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What is a 3rd Road Class?

What is 3rd Road's Mystic Rose Path?

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What is 3rd Road's Stellar Rose Path?
(Training By Teleseminar)

What is the 3rd Road Institute?

What is the 3rd Road Community?

Who is Francesca De Grandis?

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Class Schedules

THE 3RD ROAD tradition is a living branch of ancient Faerie shamanism, also called Wicca, Goddess Spirituality, Faerie Tradition, or Celtic shamanism. It develops one's spiritual, psychic, and worldly potential, while honoring each person's inextricable weaving with society, nature and cosmos. This is an ecstatic path pursued via a supervised and disciplined approach to: psychic training; intense personal growth (which includes purification of the inner blocks that keep one from fulfillment and service); an experience of the love of the Goddess and God in daily life; and a practical application of shamanism to life's joys and challenges. The 3rd Road is an initiatory path.

The 3rd Road has two distinct branches: Mystic Rose and Stellar Rose. Each stands on its own as a complete training with its own unique initiation. Some students choose to gain the benefits of both trainings. Although both trainings are initiatory, initiation is not guaranteed upon completion of the classes. However, certification of completion is

given.

Both branches entail traditional shamanic teaching methods, and participants undergo an authentic shamanic journey toward personal fulfillment and magical expertise.

After the advanced training of either branch, some students continue on with post graduate training. Post graduate work is not described on the site, being a moot point until one has undergone the earlier training.

The Mystic Rose Curriculum\Branch\Training, formerly called the "core 3rd Road training," consists of 5 semesters (almost two years) and is done face-to-face.

There are two entry-level classes which are each three months long, can be taken in any order, and are complete trainings unto themselves for those who desire no further work. However, these "sister" curriculums complement each other, add up to a larger whole, and are prerequisites for advanced Mystic Rose training, which consists of three additional semesters.

The Stellar Rose Curriculum\Branch\Training is only available by teleseminar, and takes 2 years to complete.

Entry-level classes can be taken in any order, and each is a complete training unto itself, often with a specific focus and empowerment for those who desire to focus only on the material available in that particular class. Each entry-level class is six or seven weeks long, and there is approximately a year's worth of entry-level classes. After that, students may go on to advanced training, committing to a year long supervised shamanic journey, magical training, and spiritual development.

I so believe in teleseminars as a valid means of transmitting shamanism that the Stellar Rose material is available only by teleseminar, even to my local students.

THE 3RD ROAD Wiccan school and institute of healing in San Francisco, California, is where Ms. De Grandis both teaches and offers psychic readings (shamanic counseling.) While she herself is committed to practicing and teaching witchcraft (the religion of ancient European shamanism), as a counselor Francesca guides clients from a wide diversity of religious walks of life. Honoring the client's own spirituality, she has offered compassionate support to people of all backgrounds, beliefs, and lifestyles, and brings to her counseling the benefits of long experience.

THE 3RD ROAD community is world-wide. The SF institute, like the temple of an ancient city, is the nucleus of a community rich with diversity. Students -- wondrously mad, politically motivated, representing everyone from lawyers to bike messengers, and a rainbow of race, ethnicity and lifestyle -- join together to study, heal, work and play. Students, past and present, also gather to celebrate the eight Wiccan festivals of the year wheel. Often students' friends and family, and the larger pagan community, join in

the celebration.

The 3rd Road teleseminar community is international, and meets in small, personal phone groups.

Someday, 3rd Road's type of small, intimate, yet empowered community will form the basis of the "global village."

THE 3RD ROAD classes, whether Mystic Rose or Stellar Rose courses, emphasize the spiritual and magical practices of the Old Religion, solid magical technique, living the Wiccan religion of love and worship, and the power and poetry of the Faerie Faith. Classes consist of lecture, ritual and discussion. Weekly ritual practices are assigned. Because students learn tools for inner change, the work can be vigorous and deeply moving. Francesca is committed to safe emotional and psychic practices. To these ends registration is usually limited, so that groups are small and personal. Many solitary practitioners who usually avoid groups find the classes a safe and supportive learning environment.

Entry Level curriculum might include but not be limited to: magical techniques; energy perception and manipulation; the poetry of magic and physics; psychic protection; ritual format; manifestation of material goals; urban shamanism; applied theology and myth; strengthening relationship to Deity; alignment of Godself, conscious mind, and unconscious; rituals for personal cleansing and inner transformation; ecstatic techniques; ethics; and sexual healing. Students also enjoy experienced guidance to make spiritual training relevant to their present lives and strengthen the God(dess) within.

Shamanism is essentially taking one's inner and outer problems -- whether they are typical daily frustrations or major trauma -- and using them as springboards into prosperity, greatness, and joy. Classes reveal how to accomplish this. One gains a rich heart openness to deep relationship with Goddess, family, and community.

Most entry-level classes are multilayered, tailored to be suitable for both beginners and adepts.

Many Stellar Rose entry-level courses explore one topic in depth. For example, a course might focus on herbal magic, traditional healing used for gender empowerment, shamanic counseling, pagan ministry, or sacred sexuality.

In the case of the Gentle Heart; Palm Up teleseminar, I call it "naptime for spiritual warriors," because it offers eight principles of surrender that keep you from being a cosmic doormat and give you a fluidity and passion that make you unstoppable. The material is profoundly and experientially life-changing.

Advanced Instruction in either branch, as stated above, takes one additional year. Undertaken only by those dedicated to the Old Gods, these are vigorous and challenging trainings -- big commitments bearing the sweetest, richest, and most mysterious fruit. Curriculum advances topics introduced in entry level courses. For example, students come to an even deeper trust of their inner voice.

In the Mystic Rose branch, advanced work also includes trance journey; sacred space (circle); power quest; power bundle; spiritual healing of self and others; leading services; community building skills; gender healing; and ritual creation. Students also receive private, personalized lessons. Via focused exercise and repetition, students gain facility in the Magical Art much the way dancers or martial artists train to command their art.

In the Stellar Rose branch, advanced work includes gender healing; ritual creation; construction of one's inner power-place; power quest; and community building. Students learn and/or sharpen the magical techniques most relevant to their own work and personalities. The Stellar Rose curriculum is still being created. Once that is done, other aspects of its advanced curriculum will be listed on this page.

As students progress in either branch, individualized curriculum is developed; one student might learn about pastoral counseling, another about animal totems. The personal attention and fellowship that is an important and integral part of Wiccan training is deepened as students work on their special projects in class supported by the group. As with all 3rd Road classes, material is not taught academically but experientially.

A PERSONAL STATEMENT, updated 2003

"In 1986 everyone thought I was crazy to start an institute of Wicca and personal growth -- such an institute was unheard of, and a one person staff (me!) could never pull it off. Well, here I am, still doing it, and happy as a bubble coasting along the surface of a brook.

"Of course, things have expanded from a one person operation. I finally got an assistant. Students and graduates help produce the Pagan holiday rites. But all in all the institute remains as it started, fulfilling my original vision -- a student body small enough that folks can get to know each other; classes & rituals in a safe environment; in-depth, finely tuned study; the teacher accessible for follow up on class curriculum; and the focus on personal and individualized growth. I am pleased!

"A formal, efficient institute can be small, simple and personal. In this uncomplicated intimate structure, I have taught innumerable students.

"In this day and age, my institute is surely unusual, yet it is a true center for teaching and healing, and the focal point for a community. This is in keeping with traditional shamanic culture: instead of a nationally or internationally centralized governing body, shamanic culture happens in small clusters of independent minded, but healthily interdependent, people. In shamanic society, each person is important, their unique needs and potential affirmed and supported.

"A shaman walks between the stars but lives IN the world, realizing that time and competence are precious commodities, which need to be coupled with humane priorities. We must be down to earth, mystics who apply our visions practically, so that we can fulfill ourselves and obligations to family, friends, community, and planet.

"Each person has a unique talent or talents that make them joyous and fully themselves. When we develop these passions, we honor the sacredness of life. Only through serving others with these unique talents can planet and community be healed. My focus is personal growth so each of us can attain this selfhood. Travelers on the 3rd Road are able to use their full potential to serve the larger community.

"Now, teaching 3rd Road teleseminars, I am finding it a way to fulfill my original vision of my classes, with people who live far away. There's all the power, warmth, community, and focus on individuals. Teleseminars are giving me a rich new depth of camaraderie as we, in the teleseminars, move forward side-by-side in a spiritual growth which is strengthening our ability to become happier in our personal lives as well as helping us better make a difference in the world. I no longer feel so alone while fighting the good fight. The 3rd Road teleseminar student body is a precious community that I really need and celebrate.

"The synchronicity with which 3rd Road began and continues to develop is daily. For example, I started the teleseminars because so many wonderful people who wanted to study with me lived far away. First, I taught a master class for those who had already done the program in my book *Be a Goddess!* Then I adapted already existing workshops. A teleseminar student begged me to do a complete 2-year training by phone. I insisted I ethically could not. Then, one day, I had a vision. The light bulb went on. It was as if, when I both created and adapted those workshops, Goddess had played a trick, making them perfect to combine with the *Be a Goddess!* curriculum, the *Be a Goddess Master Class*, and additional specially formulated courses, to add up to the Stellar Rose branch of 3rd Road. I kept checking my notes -- could this be possible?

"It was! Detail for detail kept lining up "coincidentally" to perfectly fulfill my high standard of what is needed! So now I have thrown myself into this clearly Goddess-given flow, and am creating/channeling the rest of the curriculum. It is an enormous blessing -- and responsibility -- to be a channel for this poetry of transformative earth spirituality. I was surprised, quite honestly, to discover that authentic Faerie shamanism can be transmitted through this venue. Now, I see that it makes total sense -- shamanism is shamanism. Its lessons transcend all circumstances, if those involved participate

sincerely. I am striving diligently to stay a clear channel for a curriculum that is comprehensive, effective, and safe. Students -- novices and elders -- tell me it's working, that their lives are blooming like never before. I am so lucky to be on this adventure, on the 3rd Road. Come join me! Forget your reasons not to -- just come and love yourself.

"Blessings on you, take good care of yourself, because every single one of us needs each and every one of the rest of us, so that we can keep on keeping on making a difference.

"I am dedicated to the Goddess and God."

-- Francesca De Grandis

FRANCESCA DE GRANDIS, author of HarperSanFrancisco's Be a Goddess! and Goddess Initiation, is a traditional spiritual healer, and the daughter of a Sicilian witch. Francesca graduated from New College of California where she pursued Shamanic Studies. After completing a rigorous and rare seven year training to become a shaman in the Celtic or Faerie Tradition, she went on to earn the title "Master in the Faerie Faith." She is also an initiated Kahuna, as well as ordained in the Fellowship of Isis. Ms. De Grandis has been a Shamanic counselor since 1982, and has been featured in The New York Times, USA Today, and Cosmopolitan.

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[Sacred Toys](#) [FAQ](#) [Contact Info](#)

[Goddess Spirituality / Shamanism / Faerie Wicca](#)

[The Wiccan & Faerie Grimoire](#)
[of Francesca De Grandis](#)

[Goddess Rituals, Shamanic Articles, Sacred Poetry, Bardic Tales, Spells, Links,](#)
[3rd Road® Announcements and More](#)

While this page emphasizes The 3rd Road® Tradition of Faerie Shamanism
I welcome contributions about any compassionate, earth loving spirituality.

The Wiccan & Faerie Grimoire of Francesca De Grandis:
defining on-line spirituality and web culture since 1995.

This site, inspired by the Faerie Folk, is where
personal mysticism and writing of literary value
-- from a multitude of diverse community members --
combine to create soul-healing and spiritual wholeness.

[My Wiccan & Faerie On Line Grimoire's](#)
[Table of Contents:](#)
[Magical Reading List Watch for new titles!](#)
[Rituals and Poems](#)
[Bardic Tales](#)
[Articles](#)

Initiation: The Goddess, Crisis, and Power When we squarely face life's challenges, no matter how great they are, we find inner power to stand up and make a difference. That is an initiation. This special supplement to the Grimoire will be regularly updated with material that can help us stay strong during our international crisis.

Be a Goddess! My book

Goddess Initiation My newer book

The Modern Goddess' Guide to Life My newest book, tongue-in-cheek self-help

Be a Teen Goddess! My newer newest book!

Pick the Apple From the Tree My Goddess music CD

Wiccan/Faerie Classes and Workshops

Visit Francesca De Grandis for Psychic Readings / Shamanic Counseling

I welcome your rituals, poems, articles and stories for the site.

Links to Shamanic, Wiccan and Faerie Resources Update: dead links are gone, fab ones added!

The Magical Mundane

Awards Folks Have Kindly Given This Site

Rituals and Poems

PRAYER TO THE GODDESS

I know the Laws of Nature are you, Lady.
Keep me mindful that I step upon Your Body,
with your feet,
that my sorrows are Your sorrows,
and that a healthy priest makes all things sound.
I feel Your breath in the wind, and Your hand in mine.
Keep me sincere.
Give me Your work,
which is to be joyous,
and to tend all things, because all things live, of themselves,
and with Your spirit.
Your will through mine, so mote it be.

by Francesca De Grandis, copyright 1987

Goddess and God Invocations

RITUAL: HOW TO MEET A FAERIE

Wiccan Prayer of Gratitude

Wiccan Food Magic

A Wiccan Blessing for a Newborn

Love Spells

If Prophets Foretell I have gotten letters from so many folks with names like moonwolf, snow-wolf, old wolf, new wolf, ravenwolf, happywolf...that I thought this vision I had might appeal.

All the above material -- prayers, rites, spells... -- come from The 3rd Road, a branch of Faerie Tradition. In 1986, I created a body of liturgy combined with a new way of running energy to do spells, rites and trances. This has become a tradition called The 3rd Road

Growing Spell by Jane Lind. Jane, one of my first initiates, says that this ritual "was inspired by a friend wanting to conceive a child. With some simple adaptations, it can work well for any kind of familial abundance." Knowing Jane, that includes any definition you have of family, for example, adapting the ritual for a same sex partnership.

Yule Invocations - 1994 by Obsidiana. An excellent piece!

Yoga Mudra by Carrie Vadnais. This poem, its author explained to me, came as the result of the 3rd Road training.

FOR OUR LADY AND THE DEAD by armour garland. I was attending an open mike poetry reading in North Beach, San Francisco, land of the beat poetry movement. It was great fun in that I felt all we poets were acting out a parody of ourselves: the bar the reading was to be in had another event happening, so a PA system was dragged out into Jack Kerouac alley, right by City Lights bookstore, and we all read our poems on the street to each other, passers by, and tourists. Silly! I heard armour read FOR OUR LADY AND THE DEAD there. I love his poems but felt he had outdone himself with this piece. Its rhythms evoke earthy truths.

EVE by Annie Finch. Annie was in town the night of the above mentioned open mike and read there as well. One of my hidden (um, until now) agendas is to try to write poems (I consider the prayers and other liturgy I write poems) and prose that couple literary value with in-depth spiritual awareness. I also look for poems like Annie's EVE to publish on this site: pieces that demonstrate the above mentioned coupling.

This untitled poem , by Victoria Wisdom, is both bold and feminine. In it Victoria shares a mystical, sensual view of romantic love.

A Way To End a Ritual by Geoffrey Cohen

A Blessing For Food by Geoffrey Cohen

Teen Prayer by Jonathan Schulte. I am grateful to have been touched by the spirituality in this young man's poem. Look past his misspelling and need to improve his grammar; the rules of grammar are easy to learn, and compare little to this beautiful prayer that touched me with its sincerity, and its devotion.

A Bed Time Prayer, for All Ages by Autumn FalconWolf. Simple, sincere, beautiful, real, effective, and poetry.

SPELL TO FREE ONESELF FROM EXCESSIVE COMPUTER ENCHANTMENT by Ian Lurking Bear

HAIKU, BY VICTOR ANDERSON, Grand Master of the Faerie Faith, from his forthcoming book

Poem: Gather in Circles

Poem: Once The Shaman's Cat

Poem: Untelling Creation by Scott Schulz

Poem: Another Day in the Garden by Scott Schulz

Poem: Amen by Scott Schulz

Poem: Hearth Wound Healing by Matthew Beachy

Evening Message by Phoebe Wray: when we truly follow Her path, truly follow Her

path...

The Hanged Man And The Ten Of Swords by Mary Ann Murphy, whom I am proud to call a Third Road initiate.

Grasses They Grow by Raylene Abbott

The Crystal Mirror by Ennien Ashbrook

she holds me by 15 year old Anna Kongs

Faerie Queen by Jennifer Lewis, whose poem here gives us a vital, controversial message. You may not agree with everything she says, (I am not sure I do!) but she touches on a truth that I know all too well, and shares an insight that I am overjoyed to see someone other than myself revealing! Judging from this poem, Jennifer understands the dangers of the fey path, and knows that Faerie glamour can rob one of a real life.

Articles

My Three Souls Wicca Wonderland is an imaginary pagan retreat which is "Modestly priced at only \$3000 a day." This sarcastic, um, I mean insightful, parody is the result of an insane evening at my house during which my initiates Steven Tiongco, Molly Carter, Scott Schulz and I somehow ended up spending an hour and a half writing this nonsense, um, I mean creative outpouring of social criticism. I hope that like minded mischievous web site visitors will take our chicanery in the spirit in which it is intended. Alison Harlow, one of my heroes, laughed heartily when she learned she is cited in this article as a workshop leader! BTW, a newcomer to the pagan scene may not enjoy this piece as much because of its in-jokes -- for example references to the schisms in the larger Faerie (as opposed to 3rd Road) community. Scott later wrote a song that accompanies the article.

Pagans and Bush I wrote this Feb or March 2001, in response to Bush's plans for government funding of faith-based community groups. But I will keep it on the site long term because it, and the prayer the article offers, addresses how all of us can be effective in serving others, whether that is as parents, community activists, strippers, lawyers -- whatever you do as a way to serve Goddess. I hope this article will kick off a series called Visions of Pagan Ministry Do you have thoughts regarding ministry? Check out the submission guidelines then send me your article, prayer, poem, or ritual!

A Vision of Service, Comments on Spiritual Respectability, and an Indictment of Pagan Priest(esse)s, Not to Mention a Personal Look at the History of This Site and Its Guiding Principles, by Francesca De Grandis. A long article with a long ridiculous title, personal stories, and probably too much indignation. :-)

LET'S TALK ABOUT * WATER * with Ian Lurking Bear. This awesome article is followed by a water rite.

What is FAERIE TRADITION

The Sabbats of Wicca: Because witches honor nature, they have eight festivals, or Sabbats, that mark the year as it turns through its seasons. This article gives basic information about these Sabbats, and includes both standard Wiccan information as well as my personal Sabbat lore and experiences, in other words, what I perceive the

Sabbats to be.

Healing Prayer for the Community This multi aspected article includes my personal experiences dealing with media harassment and a prayer for healing planet and community.

Honoring the Earth And Ourselves Through Pagan Burial Grounds by Petherwin

Magic and Healing the Earth by Larry Cornett

Initiate Instructions by Ian Lurking Bear. I found this piece hilarious. It displays the impeccable wit I expect from Ian. And more, because it is even funnier than he usually can be, which is saying a lot! BTW, Ian is one of my initiates: could this piece possibly be a parody of me?

Magikal Improvisation by GoldenHawk. If this article from a reader of Be a Goddess! is not in the spirit of that book, nothing is. I am delighted I had an on-line meeting with this fellow: he emailed me about my site and my book, and thus I got to read this fabulous article. Thank you, Goddess.

Bardic Tales

The Goddess as Muse inspires Her storytellers who offer Her divine love, lessons and power through the magic of a well-woven tale.

The Bridge At Midnight Trembles: My Story of Quebec City by Starhawk. I told Starhawk I would love to see something of hers on this site. She sent me The Bridge At Midnight Trembles which I told her I loved and that it made my eyes water, my heart swell. (Goddess bless her for her writing and political work.) She responded by noting my words "Eyes water." Omigoddess, I had missed that! How funny! --> Her tale is a true story, a significant part of which is about tear gas! I of course had meant that I was deeply moved. I hope you will be too!

Winter's Thaw: Her Story by my initiate Francis Salmeri left me stunned. Where do these gifted people come from who study with me?! Um, yeah, I guess the Goddess sends them.

The Clay Pit by Elfself, goes down, down, down, chronicling the self-healing shaman.

Links to Shamanic, Wiccan and Faerie Resources

Below are favorite links. Scroll down to find my page with even more links. Special 03/01 thanks to Kristen O'Meara, who performed the ponderous task of checking every link in this Grimoire and ferreting out about 100 dead ones, so that I could sit down and key in updated link info for y'all. (Yup, I'm the site's webmaster)

The 3rd Road is: a living branch of Faerie shamanism; a Wiccan school; and a community.

WyldWytch's Web is not only the site of a magical, wonderful community servant, WyldWytch, but home of the on-line Be a Goddess! discussion group. Fey-spirited souls tend to be independent so being on the Be a Goddess! discussion list will not cause you to be swamped with mail, but you'll have access to connection with like-minded seekers. You need not have read Be a Goddess! to enjoy the list. Address any queries directly to WyldWytch.

A Midsummer Night's Dream Shakespeare told a few deep truths about Faerie.

Dawnwalker, is self-dubbed a "feri huna shaman", and is another of my initiates with a site of their own. Um, look, it might seem odd to brag about my initiates where all the world can see me do it, but I am very blessed by the amazing people the Goddess has sent me to train. Dawn is a tricker extraordinaire, a loving heart, and an amazing magician. (Hm, that kind of describes all my initiates. Goddess, where do you find these people you send me, and how do you find so many of them?) Dawn's site has feri resources, pagan & occult clipart libraries, and info on herbal medicine. : I *have* to make public thanks for getting to use Dawn's domain, for free no less! I couldn't afford to buy more space for my site, so am now splitting my site between two domains, the Well -- my original and main domain -- and Dawn's. Thus, my site has been able to hold even more free stuff for my visitors! And I am also thus set up to keep adding great new stuff: new articles, reviews, wonderful goodies. Couldn't have done this without your gift of domain space, Dawn, thank you, thank you. I love my updated site, and as always, you are a generous soul.

The Witches' Web is Brad's, who is my spiritual grandson: he is a 3rd Road traveler; an initiate of one of my initiates. The Witches' Web is an on line store filled with magical goodies. Tell Brad I sent you.

WACKY JAC is fabulous. Great witchy designs on shirts, mugs, and bumper stickers! Sexy, fun and very pagan without being typical pagan products. Tell them you heard about them from me!

Charles De Lint is a fantasy writer whose books I recommend to students of Wicca, because his fantasies have better info in them about Faerie than most Wiccan how-tos. Scott Schulz is an initiate of mine. I am proud to have trained this bard; his poetry is as good as poetry gets.

Stir the Cauldron is my pal, Arwen's, site. She is wondrous so go enjoy yourself! She says of her site that it "Explores mysteries of gender and offers how-to's on incense making and bread baking...Rocks, tarot spreads, rituals, spells, poetry, myth and more....

Witch's Brew Online: an online magazine

Serpentine Music offers pagan music both to the public and as a wholesaler. Run by a very nice, very efficient lady, Anne Hill.

Wiccan Events Calendar!!!!!! This is a listing of Pagan festivals.

NativeWeb Home Page I love this page!

Traditions of Magic in Late Antiquity is an on-line exhibition from the University of Michigan Library

Every Celtic thing on the Web Clip art, groups, magazines, you name it!

ASTRAL SEAS is run by Tom and Pat Hooper, two generous people with an authentic sense of combining spirituality with business. They sell an excellent and extensive

assortment of ritual incenses and oils, in addition to a unique selection of ritual tools. Let them know you heard of them here, whether you go to their online ordering catalog with shopping cart (retail and wholesale catalogs) or you write them for their snail mail catalog at:

Astral Seas

POB 228

Salem Missouri 65560

Here's the rest of my links to Shamanic, Faerie and Wiccan Resources
Search Engines so you can find MORE ON-LINE MAGIC

The Magical Mundane

Whenever you're weaving fate in the mundane realm, this section might help.

FIRST AID ONLINE A witch is always practical! However, I have not checked this site out personally, so can't endorse it per se. If you go to it, please tell me how it works out for you. Thanks!

Francesca's Links has lotsa links to other magically mundane pages, including links to help you spruce up your Web page. There's also sites about music, movies, ...

To submit your rituals, poems, articles, and bardic tales read submission guidelines. The site generates a great deal of email, so click here to discover how to best contact me. I welcome feedback about the site!

Thank you for sharing my magic!

Yours in the Realm of Mystery,
Francesca De Grandis

A member of:

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This page was updated 03/01

<http://www.geocities.com/gothikfaerie/GFG/GothFae1.html>

6 captures

23 Apr 2001 - 22 Oct 2009

Nov DEC Aug

06

2001 2002 2009

About this capture

thee Gothik Faerie Grove

I imagine..

a looming carpenter Gothic house.. a thatched-roof cottage.. a castle on the moors.. a wooded Tudor manor.. underhill in a faery mound.

Inside, at thee dark ov tha moon, gathers a small but dedicated group. Part social club, part philosophical lodge, part faerie rath, part witches coven.

A re you brave enough
to Join them?

D o you dare
to risk Enchantment?

What does
T h e e G o t h i k F a e r i e G r o v e
do?

Book Discussions
Camping Trips
Cemetery Outings
Coffeeshop Cruising
Darkwood Ritual
Drum Circles
Magick & Spirituality Workshops
Movie Nights
?
Interested?
Nearby (northeast Ohio) ?

Visit the Darkwood Hearth page,
or check our performance calendar
for upcoming events where you can find us!

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Faerie Ring Design, 1998

Last updated: Moon-day, 16 Sept 2002(under a waxing moon)

questions to: [ambianya sindar-wolfkitten, wufkitn@{NOSPAM}en.com](mailto:ambianya@sindar-wolfkitten.wufkitn@{NOSPAM}en.com)

Counter

1

<http://www.pooklaroux.com/faebooks.html>

29 captures

30 Aug 2002 - 27 Oct 2010

Jan FEB May

20

2005 2006 2007

About this capture Books About Faerie

This page has changed significantly in this new edition of the Faerie FAQ. There are so many new books out about Faerie, and so many old ones! I can't list every book about Faerie, I just don't have enough room! And I haven't read them all...yet! So I have placed only the books and other media on this page that I feel offered me something significant in my understanding of Faerie. I'll try to keep the blurbs short and convey the essence of what each item offered me. I no longer have click thru links to sell you the books from this site -- sorry! If you need to buy cheap -- try half.com first. After that -- please get these books from your local independant bookseller! Keep the small bookstores alive with your support!

Be a Goddess!: A Guide to Celtic Spells & Wisdom for Self-Healing, Prosperity and Great Sex
and
Goddess Initiation

Francesca DeGrandis's Faerie Magick is nothing if not experiential, ecstatic. These are the books and the path I recommend to everyone who wants to get into Faerie Magick. If you want to follow the "Third Road" you will have to do the exercises (they aren't hard and they require very little in the way of tools and materials.) Francesca also has an album out called "Pick the Apple from the Tree", which you can get from Serpentine Music. "Goddess Keep My Family" is the favorite track off that CD around here. As she likes to quote Thomas the Rhymer: "There's the road to Heaven, and there's the road to Hell -- and there? That's the road to Faerie" I hope to meet you someday, Francesca de Grandis.

People of the Earth Ellen Evert Hopman

People of the Earth is a book you will want to read -- parts of it, at least. This is where I found my first references to Victor Anderson, Francesca De Grandis, and Gwydion Pendderwen. It appears to be out of print, but used copies can often be found.

The Vanishing People: Fairy Lore and Legends also
An Encyclopedia of Faeries.

Both these and all other Katherine Briggs books are out of print, and the author has, like

so many other authors well versed in traditional faerie lore, has passed over. I purchased both of them through out-of-print book search companies. Not cheap, but if you have burning curiosity like mine...An Encyclopedia of Fairies is required reading for those of you who plan on delving deeply into matters of Fey importance. Pretty much any kind of Fairy, Piskie or Bwca will be listed in her volume. You can get lost in it, and it provides infinite jumping off points for all kinds of Faerie research. This isn't simply a volume of fantasy, because she carefully mixes folk talk with literature. It's still a secondary reference, but you can be sure the vast majority of new age faery books were crafted with it at right hand.

"Oak Ash and Thorn" and "Advanced Celtic Shamanism". Both of these are written by DJ Conway. She also co-created the Shapeshifter Tarot, with Sirona Knight and Lisa Hunt. Shapeshifter Tarot is full of images that could be very useful to anyone doing Faerie Magick or meditation.

The main reason I mention these two books is that my closest contacts to Faerie came through a similar type of shamanic practice. If you want to try to reach Faerie the way I did, try these resources.

Elves of Lily Hill Farm: A Partnership with Nature
Penny Kelly

This book, with it's hand drawn illustrations, is charming enough to read to your kids at bedtime. So far, I haven't seen the author recant it. I was delighted because Lily Hill Farm is so close to me, I live in Ohio, the farm is in Michigan -- why, we're almost neighbors! Heck of a lot closer than Findhorn -- but a similar kind of story. If you like this and find it believable, let me introduce you to Eileen Caddy, and the magick of the Findhorn Garden.

The Findhorn Garden: Pioneering a New Vision of Man and Nature in Cooperation
By the Findhorn Community

Findhorn is a garden community situated on the sandy peninsula in the North Sea, They talk with Devas there. This book is a classic in nature communications literature. Those of you who are Pagan, please be patient with the New Agey feel of this book. There's a

goldmine of information in here. There are other books about Findhorn and spirituality by members of the community. My understanding of some of the I have met fey is very similar to some of the info presented here.

Fairies: Real Encounters with Little People
Janet Bord

Just what it says. You'll have to read it. Incredible! No, we are not talking about about a memoir written by a former cast member from the original "Wizard of OZ" cast. This book is from the folks at Fortean Times. This book will give you chills. It takes these issues very seriously. After you read it you may find it hard to look at these matters with the same eyes. Did it destroy my faery faith? On the contrary -- it confirmed it.

Fifty Years in the Feri Tradition Cora Anderson

Thorns of the Blood Rose Victor Anderson

I sent away to Cora Anderson for two books advertised for sale in the classified sections of Green Egg, "Fifty Years in the Feri Tradition" and "Thorns of the Blood Rose". I have to admit that "Thorns" seems a lot like extreme Rod McKuen to me -- but I know a lot of people have been profoundly touched by Rod McKuen's work (Readers all across America turned Rod into a bestselling author by buying self-published copies of his book out of the trunk of his carÉ) So maybe I'm just not ready for "Thorns" yet.

"Fifty YearsÉ", however, is a strange and provoking mix of concepts. If you are expecting the sweetness and light of Tinkerbell when you open the unprepossessing cover of this heavy little book, you will be shocked and surprised. Get in the frame of mind to read Charles de Lint's "The Wild Wood", and you might make it through "Fifty Years.." in a single sitting. Do I think this man's philosophy has had a profound effect on the Radical Faerie movement? I'd expect so -- the ideas presented here are deep and graphic. This book may very well change the way you feel about the Fairy Faith. I heartily recommend that you support Cora and Victor's work and open your mind by buying this book.

Any novel by Charles De Lint

This guy knows something. He has to. He's very nonchallant about it in interviews, but the stories themselves are very subtle and full of fey resonance.. Read any of his books, see if you don't agree. Hesays they're just stories, fiction. Hah! I don't know what I can say about this writing -- I don't want to give anything away. You just have to read them on your own. Try "The Wild Wood" first, if you can find it.

The Holy Books of the Devas: the secret mythologies of the herbal world

Paul Beyerl

From the author of the Master Book of Herbalism. I sense this book has a lot in common with nature communications literature. Clearly the content comes out of the author's personal relationship with herbal wisdom and nature. Especially thoughtful and meaningful to me was the information about Verda (chlorophyll) and it's similarity to Haema (blood).

The Secret Life of Plants

Tomkins and Bird

And it's a very good thing that this classic was reissued. This is a real world volume about real but subtle dimensions of the existence of plants. You will wonder why they never talked about this in school.

If this book fires you up, please follow up by reading

"The Humanure Handbook" by Jenkins and

"Nourishing Traditions: The cookbook that challenges Politically Correct Nutrition and the Diet Dictocrats" by Fallon and Enig

The Carmina Gadelica

A man named Alexander Carmichael roamed the Scottish Hebrides during the periods spanning 1855 to 1882 collecting the stories and songs of the people in their language -- Gaelic. This became the Carmina Gadelica: Hymns & Incantations from the Gaelic. The Pagan roots of this people are evident throughout the prayers, hymns and charms -- and so is their belief in Faery. We are truly lucky that this collection was translated into English so that us non- Gaelic speaking people can enjoy and learn from the treasures of the Gaelic folk.

Specifically interesting to Faery seekers will be the chapters devoted to Night Shielding, Prayers for Protection, Fairy Songs, Fairies and Fairy Changelings.

The following books are in common distribution and will likely be easy to get hold of, but

IMHO are less useful in developing an understanding of real faerie. To be sure, Kisma Stepanich's books have drawn a wide following in her Faery Wicca tradition, but this seems to be much more a created tradition than actual fey workings.

Witch's Guide to Faery Folk: Reclaiming Our Working Relationship with Invisible Helpers

Edain McCoy's a very prolific Llewellyn author, with widely read Wiccan/Pagan books to her credit. Most of this book is just secondary reference,

With a few hints from Edain, I finally understood what "Smoothing Songs" in the Carmina Gadeica were for, and I enjoy her approach. The book broadly proclaims a "Dictionary of 230 Fairies!" but I have to tell you -- you're much better off getting Katherine Briggs' Encyclopedia book for that. (See above)

Faery Wicca,
Books I and II
Kisma Stepanich

These have been out for a while, Faery Wicca, Book. 1: Theory & Magick, a Book of Shadows & Lights and Faery Wicca: Shamanic Practices of the Cunning Arts , Her books are very Irish, so if you're going into Faery from that angle, you might want to look these over. I must add a caveat here, though, after reading "When is A Celt not a Celt" by Johanna Hautin-Mayer in Gnosis #48 and now available online, that Kisma's scholarship seems to leave a bit to be desired.

I did not catch all the errors pointed out in Hautin-Mayer's article (see above), but I have to admit that I was a little put off by the overarchingly Irish setting of her tradition. I won't deny that the Fairy Faith is thick in Ireland, but it's not like there aren't Faery in Scotland, Wales, France -- and even in America! It is clearly a Wiccan/Witchcraft-based system. To her credit, she produced a very nice Faery Wicca Tarot in 1998 Definitely look into Book II for the info on Pishogue and Butter spells. You can also visit the Faery-Faith Network Website.

Finally, I'll end this page with two magazines. One out of print, one in print. Why is it that all the good magazines disappear? Omni, Metzlim, and finally and most recently, Green Egg. Oh! Subscribe, darn it! Subscribe! Keep the magazine industry alive!

Green Egg
Vol 28 No. 111
Winter 1995-96
"Gateways to Faerie"

If you can find this as a collectible, you'll treasure it forever. Goodies include interviews with both Francesca DeGrandis and Victor Anderson, as well as music from Gwydion. The cover graphic is fabulous, too.

Witch Eye is an occasional zine oriented toward the subject of Faeri Tradition in the style of Victor and Cora Anderson. I've only perused the website, and as of late have been too poor to even send off for a copy of the magazine, but hopefully will be able to get hands on this and give it a proper review. Meanwhile, dash on over to their website yourself. There's a lot of fun stuff right there! Witch Eye 6 is out and entirely dedicated to Victor Anderson...

Cafe Press is where you can get logo items to support the Faerie Shaman website.

This page is part of Pooklaroux's Faerie FAQ on the Faerie Shaman Website

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187 captures
30 Aug 2000 - 4 Feb 2024
Jan FEB Mar
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2005 2006 2007

About this capture

<http://www.tylwythteg.com/welsh1.html>
93 captures
3 Dec 1998 - 27 Jun 2024
Nov JAN May
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2004 2006 2007

About this capture

Welsh dragon
Welsh Faerie Witchcraft

Dynion Mwyn

Welsh dragon

Site Map | Online Bookstore | Welsh Faerie Witchcraft | How Do I Meet Witches or Find a Coven? | Thirteen Treasures Study Course

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Witchcraft and Wicca and Doreen Valiente Click here to see the Books Written About Dynion Mwyn and the Holy Grail Mysteries

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"I See the Wild Witches Dancing in the moonlight, on the bluff above the raging sea.
I Feel their Magic Pierce the Night, even as their Love touches Me.
I See the Druids raise their arms, I hear their Shaman power call to me.
Feel the Pagan Magick in your breast, expand, contract, and transform thee.
I am a Witch, a Druid, and a Mystic Muse.
I am Magickal, Spiritual and a Bard with Exciting News...."

From The Bard by Rhuddlwm Gawr

Witchcraft and Wicca and Doreen Valiente StatCounter - Free Web Tracker and Counter

GENERAL RELIGIOUS DISCLAIMER

The practices and principles depicted here will vary from Coven to Grove and are from one tradition: Y Dynion Mwyn, the Welsh branch of Witchcraft. This information does not apply to any other religion but Witchcraft; with any other tradition but that of Y Dynion Mwyn; or any other association but the Association of Cymry Wicca. I cannot say strongly enough that the information in this Homepage or in our books, or our course, is

not a substitute for learning the religion from a knowledgeable High Priest or High Priestess and if you wish to experience the religion, you should locate a reputable Coven in your area. Seekers: you should consult your spiritual guides regarding any of the information here so that you will be working correctly within your own karmic line.

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Contents

Comprehensive Disclaimer Please read this section first!

This is what you will need to know before you read the rest of our home page. [ENTER HERE](#)

[Church and Coven of Y Tylwyth Teg and tradition of Y Dynion Mwyn Page](#)

Dynion Mwyn is a tradition of Welsh Witchcraft. Y Tylwyth Teg is a branch of that tradition. Y Tylwyth Teg means "The Faerie Folk" in Welsh. The Church and Coven of Y Dynion Mwyn is first of all the religion of Welsh Faerie Witchcraft. Y Tylwyth Teg is a legal religious non-profit organization founded in 1967. Our U.S. headquarters is located in Marietta, Georgia USA. There are Dynion Mwyn and Y Tylwyth Covens located in many states and cities in the U.S. and abroad. If you are interested, [ENTER HERE](#).

[Chalice and the Blade by Author: Glenna McReynolds](#)

Glenna is one of the best new fantasy and romance authors around today. She writes a fictional account about Y Tylwyth Teg. Extremely Good reading!! Click [HERE](#) to go to her page and purchase her books!!

[Welsh Faerie](#)

[Witchcraft Beliefs](#)

The beliefs of Y Dynion Mwyn are ours and do not apply to any other group, tradition, coven, church or grove of Witchcraft and/or Paganism. [ENTER HERE TO LEARN MORE ABOUT OUR BELIEFS](#).

[Witchcraft Dictionary and Glossary of Terms](#)

There are many misconceptions that a great number of people have about Witchcraft. If you really want to know the truth about Witchcraft, [ENTER HERE](#).

[Brief History of](#)

[Welsh Faerie Witchcraft
in America](#)

Y Tylwyth Teg Welsh Witchcraft was brought to the United States in 1966, by an American whose teacher found him on the Island of Majorca. If you want to learn the exciting story, [ENTER HERE](#).

Welsh Faerie Witchcraft FAQs

There are many misconceptions that a great number of people have about Witchcraft. If you really want to know the truth about Welsh Faerie Witchcraft - Y Dynion Mwyn, [ENTER HERE](#).

What is the Wheel of the Year and What Holidays do Welsh Witches Celebrate?

Y Dynion Mwyn Witches celebrate the wheel of the year which includes 8 Sabbat festivals and 13 Full Moon Esbats. Some Witches celebrate New Moons, and a host of minor festivals. If you want to know more, [ENTER HERE](#).

Astrology

Visit sites that will not only teach you a great deal about Astrology, but they can also help you to cast your first Horoscope and read a Natal Chart correctly. [ENTER HERE](#)
[Reading List and Camelot Bookstore](#)

You can buy Y Tylwyth Teg and Dynion Mwyn books as well as recommended books on Astrology, Celts, Druids, Wicca or Witchcraft or specific authors, through Amazon.com. [ENTER HERE](#)

How do I Become a Welsh Witch or Associate Member?

Either you are initiated into a Dynion Mwyn coven in Wales or you study with one of our Y Tylwyth Teg Covens in the U.S. If you are looking for an easy tradition to learn, I would pass up this site in favor of an eclectic form of Wicca. But, if you don't mind hard work, [ENTER HERE](#).

How can our coven attain a non-profit status and be legally considered a "Church"?

If your organization joins the Association of Cymry Wiccae, and abides by the requirements, it will be legally considered as a religious "Church" and a non-profit organization by local, state and federal governments. You will be able to apply for a non-profit mailing permit and be exempt from taxes per IRS, State and Local laws. You will be able to ordain ministers. We are an umbrella organization and have giving tax exempt status to our Pagan, Witch and Wiccan member organizations since 1976. [ENTER HERE](#)

Spiritual Counseling

We provide free psychic and spiritual healing [HERE](#). We address problems involving your religious and spiritual life.

The Mabinogion

Part of the Mythological system that is the basis for our religion. [ENTER HERE](#)
The Welsh Triads

The number three was sacred to the Celts and was used extensively throughout their religious writings and poetry. If you wish to see our version of the Triads, ENTER HERE

Coven Symbols

These are the various religious symbols important to our religion. Includes animal totems and religious icons. ENTER HERE

Dynion Mwyn of Wales

This is the homepage of the original Welsh Tribal Family which has carried on our Witchcraft tradition from 1282 A.D. down to the present day. ENTER HERE
Y Dynion Mwyn and Y Tylwyth Teg Covens and Groves

This page contains a listing of a few of our Covens, Groves and Study Groups located in the U.S. and abroad. ENTER HERE
Other Traditions of Witchcraft and Wicca

This page contains a list of known Wicca and Witchcraft traditions and includes a description of the tradition as well as a contact e-mail or snail mail address so that you can get in touch with someone and find out even more information. ENTER HERE

<http://www.geocities.com/ferigold/yttfiles/index.html>

17 captures

6 Oct 2001 - 24 Jun 2021

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2002 2005 2009

About this capture

Faery Gold

The Tylwyth Teg Files

Y Tylwyth Teg's Plagiarism of Faery and Wiccan Authors

An Open Letter To The Pagan Community

Revised August 8, 2001

It has come to my attention and the attention of others in my tradition of Faery/Feri that an organization calling itself "Y Tylwyth Teg", based in Georgia, is representing itself as a "Welsh Faerie Tradition" and plagiarizing authors who write in the Anderson Faery lineage and others, changing names and minor details to fabricate both a false history and a book of shadows claiming to be of "genuine Welsh origin". In fact, large helpings of the material on their web site authored by Robert Martin is almost word for word either from Francesca De Grandis' book Be A Goddess!, from Anna Korn's essay

explaining the Faery Tradition on the Covenant of the Goddess web site, or from Mike Nichol's web site where he discusses the directions and elements in one well-known seminal essay. They also plagiarize materials that originated with Gabriel Carrillo of the Bloodrose line of Faery that have been published on the Web without his permission.

To the right are some examples of plagiarism on the Y Tylwyth Teg website.

Basically, YTT has copied and reworked Anna's article and Gabriel's and Francesca's and others' works and are now representing these folks' original work as YTT's very own alleged 700 year old "Welsh Faerie Tradition" and under their own "copyright".

Someone close to COG has said that COG had threatened legal action in the past if YTT did not remove the offending materials authored by Anna Korn from their web site, but apparently once the attention was off of YTT again, they put the material back. All along there was a bare attempt at paraphrasing the material and changing the order of some of the ideas to try to mask it's stolen origin.

I understand that Francesca has been notified about this copyright violation, and it should be well-known that the claimed sources of YTT's history and teachings is not to be trusted. Based on what we have seen on their site, we can only conclude that they are stealing the work of others to lend themselves a false legitimacy that they do not deserve. Let their legitimacy be based on hard work and honesty, not on theft and lies.

I strongly invite and urge everyone in the Pagan community to examine this website and the source materials I have mentioned and draw their own conclusions. Faery Gold's observation is that this web page author in question, Robert Martin, under the aegis of YTT and "Lord Rhuddlwm Gawr" is clearly, documentably, and irrefutably, without any hint of rumor or hearsay, presenting artificially Faery-scented snake oil. It COULD be perfectly good snake oil, actual snake oil has many uses, but that doesn't change the question of truth in labelling and advertising. People want the real Faery/Celtic snake oil, not a cheap smelling imitation knock off...

That these people are trying to prey so transparently on the hunger of seekers for anything "Celtic" or "Faery" to the point of stealing others' work and creating a bogus history of themselves and a bogus "Faerie Book of Shadows" (the REAL Faery Tradition has no "Book of Shadows", it's an oral tradition) is utterly reprehensible, and I hope the entire pagan community rises up from the audience and boos these folks off the stage until such time as they have come clean on what they have done. As if Kismet Stepanovich's experience was not warning enough that folks in the pagan community will not stand for this sort of dishonesty and misrepresentation, and that what comes around goes around.

Faery Gold in honor calls upon the leaders of Y Tylwyth Teg to respect the copyrights of others and in so doing to:

1. Remove all plagiarized materials from their website, or to obtain appropriate permission from the authors to reproduce or adapt their published or unpublished works. Make prominent a statement that such material is "used with permission of the author" and identify the original author. Identify the writer making an adaptation if such is the case.
2. To footnote and cite the sources of the material on their site, much of which appears to have come from various books or websites, and provide a bibliography.
3. To represent themselves and their history in an honest, upright, straightforward, and ethical manner. Example 1 will make clear what is meant by this. The truth about their origins may be more humble than they currently attest, but it is not glamorous ancient origins that make for a thriving spiritual community, but hard work and dedication to the Mother and Her children. There is no dishonor in a tradition created honestly and creatively by its founders. Gerald Gardner did it. Reclaiming did it. NROOGD did it. Malaclypse the Younger did it.
4. Apologize publically for the pain and hurt and harm their policy of indiscriminate "borrowing" has brought to those of the Faery Tradition and other teachers and authors whose sacred traditions and lifeworks they have seemingly co-opted. Apologizing will not undo the karma of these past acts, but they are the beginning of healing. I imagine such an admission might be very difficult. Faery Gold maintains it is the right thing to do.

In correspondence with various Georgia natives, and longtime practitioners and elders of the Craft in the US, it appears that YTT leadership has a tarnished reputation going back 30 years in terms of intellectual honesty. We call upon the leaders of YTT to come forward with honor, to respect the efforts and traditions of others, and to conduct themselves with integrity. In time, that reputation may change for the better, and the Craft as a whole be greatly enhanced as a result.

If anyone is called by the Fey to seek the Faery magic, I call upon them to seek out an initiate and train in the Tradition. It is a gift of our Gods entrusted to our care. Better yet, look within yourself for that spark of Faery that resides in all things and in all paths of integrity and truth. May all that has been stolen from us turn to lead and worthless glass. May what is freely asked and freely given bring prosperity to all.

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Updated: 8 Aug 2001. Minor factual corrections made to Nichols page, other minor improvements in response to reader feedback. Added Example 5.

oldones

Home

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Appendix: Comprehensive Index

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<http://www.geocities.com/ferigold/index.html>

10 captures

6 Jan 2002 - 28 Jun 2015

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About this capture

Faery Gold

All That Glitters Is Not Faery

Folklore tells of mortals who, upon visiting Elphame or Faeryland, were astounded by the wealth there to be seen. Piles of gold and jewels, rich tapestries, luscious fruits. They lusted to have this wealth for themselves, so the greedy mortals stuffed their pockets and bags with the loot, and then upon returning to the light of the Dayworld, found the gold turned to lead and the jewels to glass. Apples taken from Elphame turn to wood, silks to burlap. That which is stolen from the Elves profits nothing, and can not sustain life nor satisfy desire. The gifts of Elphame are not to be seized by force or fraud; only that which is freely given may be said to be of the Grey Folk.

This website is for the purpose of exposing plagiarisms and misrepresentations regarding the Anderson Faery Tradition (also spelled "Feri") on the Web, so that honest seekers will not be misled by the appearance of a cloak of Faery glamour. By the Dancer in the Flames, may the light of truth reveal the Way to those who would be pixie-led down the garden path to destruction, and may the stones of Earthwoman cause the dishonest to stumble and fall of their own carelessness and ignorance. May Dawnwoman's wings shelter the just, and may the Lady Sirena pour all Her love upon those seeking wisdom.

By Our Lady Of The Stars, Queen of Heaven and Hell, So Mote It Be.

CONTENTS

I. *Now Here - The Truthfaery Files*

The Truthfaery Files, detailing the extensive plagiarism in the books of Kisma Stepanich, has found a new home at Faery Gold. 9 Aug 2001.

II. *Y Tylwyth Teg's Plagiarism of Faery and Wiccan Authors*

An Open Letter To The Pagan Community

Revised August 7, 2001

Get the whole story here....

Enjoy the show, and if it be your Will, get involved. Pass this site on to your pagan friends, and help keep us informed.

III. The "Road to Faerie" Site

"That Faerie Site" on Geocities that folks ask or comment about.

witches

Anderson Faery Links:

Witch Eye: A Zine of Feri Uprising

The Feri List

Tombo Studios Feri Page

Storm Faerywolf

Lilith's Lantern, Vicia Page by Mandorla

The Third Road

Pictish Elven Witchcraft

Compost Coven Disk of Shadows

M. Macha Nightmare

Reclaiming

What Is F(a)er(i/y)?

Andraste/Anna Korn

Gabriel

Storm Faerywolf

Francesca De Grandis

To Report Stolen Faery Gold Email:

ferigold@yahoo.com

Credits

"Smoking Witches" image from Witch Way Graphics.

Thanks to: The Truthfaeries, and other contributors and correspondents with Faery Gold - you know who you are. You have all been a well-spring of content, historical background, and helpful suggestions.

Browser Note

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Last update: 08 Jun 2003

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<http://www.geocities.com/ferigold/yttfiles/yttx1.html>

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6 Oct 2001 - 24 Oct 2009

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About this capture

Faery Gold

The Tylwyth Teg Files: Example 1

BE A GODDESS! By Francesca de Grandis

Background

BE A GODDESS!, ISBN 0-06-251505-5, was authored by Francesca De Grandis (formerly Francesca Dubie) of the Bay Area in California, and published in 1998 by Harper San Francisco. Prior to publication, portions of the material appeared on the Third Road website, in Green Egg Magazine, and other forums.

The page being compared below was at <http://www.tylwythteg.com/bos1.html> as of 4 Aug 2001. On 6 Aug 2001, the page was moved, and Faery Gold has yet to determine if it was relocated or removed entirely from the site.

24 Aug 2001 - A contributor has alerted us to an exact correlation between the material formerly on the bos1.html page and the essay on FDG's website. The comparison based on this has been added below the book references. Though this material seems to have been removed at present, this comparison shall remain since it sheds light on, among other things, the TRUE source of YTT's "Thirteen Treasures" of alleged ancient

and noble pedigree. The Truth shall make us free.

The Comparisons

FDG, page 3, paragraph 3:

This account of personal history has been on FDG's website at

<http://www.well.com/user/zthirddr/FT&3.html> since before her book came out:

"The college I attended had two campuses, separated by a forest. I often had to walk through those woods at night, and the path was not lit. I was terrified: I believed the Faerie Folk lived in that woods, so I would run as quickly as I could, thinking they wanted to abduct me, and treat me cruelly.

Little did I know that the Fey Folk are a kind race. The Faeries in those woods must have been calling me, and I feared the call because I knew no better. But later I completed a rigorous and rare seven-year training with Victor Anderson, to become a Celtic shaman, by being adopted into Victor's family which had kept the old ways - also called Faerie Tradition - intact."

YTT:

"An example of how this belief in Faeries manifests to our members is a story told by one of our Elders. He lived a distance from a neighborhood shop when he was a child. He was often asked by his parents to go to the shop in the early evening to get milk or bread. Usually when he started back from the shop, it would be dark, and the street was not lit. As he passed a certain area called the "Bailey woods", he would become very frightened. He had been told by his Uncle that Leprechauns (Irish Faerie Folk) lived in those woods. In fact he said that he often seemed to hear someone calling his name during these trips. He would then run home as fast as he could, thinking "they" would "get him" if he wasn't careful.

The Faeries in those woods had been calling him, but he didn't respond and was afraid because he didn't know any better. In 1966, after completing the basic training in Wales, he was again introduced to the Faeries, recognized them from his childhood, became a Welsh Witch, and was adopted into the Tribe of Dynion Mwyn which had kept the old ways."

FDG p10 paragraph 1:

"Wicca celebrates passion, sexuality, and unique individuality. In the twelve years I have taught shamanism, innumerable students have confided: "For the first time ever, I feel I have permission to..." (quit an unsatisfying job, enjoy sex, write poetry, stand up to an overbearing parent, travel to Europe, come out of the closet, or any number of other things). My students feel they can be fully themselves and live the life they yearn for."

YTT:

"Y Tylwyth Teg celebrates passion, sexuality, and unique individuality. In the thirty years we have taught the Y Tylwyth Teg Faerie Tradition, innumerable students have confided in us: "For the first time, I feel I have permission to..." It may have been permission to

quit an un-satisfying job, enjoy sex, write poetry, be themselves, stand up to an overbearing parent, travel to Europe, come out of the closet or any number of things. It doesn't matter what the permission was for; the point is that our students feel they can fully be themselves and live a life they have yearned for."

FDG page 21, paragraph 3:

"Another term for spiritual practices might be *discipline*. We do something over and over until we get good at it, just as athletes practice for their games. For people who are looking for an alternative to the harsh, restrictive religions they were raised with, discipline can be a scary word. It's no wonder. Discipline is often abused in this culture, used as a tool to destroy a person's individuality and passion. Yet true discipline gives us freedom. Dancers know that if they do the necessary stretches first, they can dance joyfully, without restraint. Just so, the discipline of Wicca can be the key to true personal freedom and joy."

YTT:

"For all its emphasis on ecstasy, Y Tylwyth Teg, is very disciplined. Another term for "spiritual practices" might be "discipline." You do something over and over until you get it right, like athletes practice for their games. For people who are looking for an alternative to the harsh, restrictive religions they grew up with, "discipline" can be a scary word. And no wonder: discipline is often abused in this culture, used as a tool to destroy a person's individuality and passion. Yet true discipline gives us freedom: dancers know that if they do the necessary stretches first, they can dance joyfully, without restraint. Just so, the discipline of Y Tylwyth Teg can be the key to true personal freedom and joy."

These are just a few examples. As you read down the page on the YTT website with *BE A GODDESS!* in hand, you will see paragraph after paragraph is lifted straight from the text of the book.

On top of the outright plagiarism, Francesca's personal history is being represented as the personal history of Bill Wheeler, founder of Y Tylwyth Teg in 1967. Only the names have been changed.

PART II

Below is a complete comparison of [former] <http://www.tylwythteg.com/bos1.html>, about halfway down the page. The majority of Example 1 was taken--nearly verbatim--from FDG's web page at: <http://www.well.com/user/zthirdrd/FT&3.html>.

Notice that YTT takes each of these point by point and doesn't even bother to change the order--it's exactly the same as in FDG's essay, including punctuation!

Also, FDG very clearly states:

Various Copyrights: This essay is mostly cut n' paste, extracted from my other essays, stories, books, etc, sources too numerous to name here since I quote from myself constantly! In other words, this material is copywritten, dates between 1986 and 1996 --

for the record, most of this piece is quite old -- so please credit it or any portion of it as my copywrite....

Francesca De Grandis

The 3rd Road Brochure

FDG:

The college I attended had two campuses, separated by a forest. I often had to walk through those woods at night, and the path was not lit. I was terrified: I believed the Faerie Folk lived in that woods, so I would run as quickly as I could, thinking they wanted to abduct me, and treat me cruelly.

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The above two paragraphs also appear at:

<http://www.tylwythteg.com/WORD/WORDCH02.html>.

The rest of these comparisons below were located at:

<http://www.tylwythteg.com/bos1.html>.

FDG:

Everything I say about Wicca or magic in this essay is specific to Faerie Tradition, which bears little resemblance to most of the Wicca in the United States. As a matter of fact, ANYTHING I say in this essay, PERIOD, is about my tradition, and is specific to the particular branch of Faerie I was taught, and/or to the branch of Faerie that I developed.

YTT:

Everything we say about Magick in this introduction is specific to the Welsh Faerie Tradition, which bears little resemblance to most of Wicca in the United States. As a matter of fact, EVERYTHING you read here, PERIOD, is about our tradition, and is specific to the particular branch of Faerie we teach, and/or to the branch of Faerie that was developed by our ancestors.

FDG:

Most other Wiccan traditions are based on human magic. Faerie Tradition, by contrast, has been lightly touched by the Fey folk both spiritually and magically. Still, "Faerie Tradition" is something of a misnomer, a contemporary name for something that was once nameless. The magic a Faerie Tradition witch practices is still very human, and is Fey only to lesser or greater degrees depending upon one's personal inclination and teacher. In my teachings, I rarely talk directly about the Little People, though their morals and magic are woven throughout my teachings. The Faerie magic must be subtle or it becomes a parody of itself.

YTT:

Most Wiccan traditions are based on human magick. Y Tylwyth Teg, by contrast, has been touched by the Faerie folk both spiritually and magickally. Still, "Faerie Tradition" is something of a misnomer, a contemporary name for something that was once nameless. The magick a Welsh Witch practices is still very human, and is Faerie only to lesser or greater degrees depending upon one's personal inclination and teacher. In our classes, we rarely talk directly about the Little People, though their morals and magick are woven throughout our teachings. The Faerie magick is subtle or it becomes a parody of itself.

FDG:

Much of the Wicca in the United States is an outgrowth of the Gardnerian tradition of Wicca, founded in the early 1900s. Gardnerian magic combines British folk magic with ceremonial magic possibly brought to the British Isles from the Near East by the Knights Templar. Another source of American Wicca is the feminist movement. Goddess worship, with its' pro-active magical spells, is a natural expression of feminist spirituality. However, feminist spirituality adapts Wicca to implement a political framework, rather than viewing shamanism as a valid spiritual path and empowerment unto itself. There are also branches of shamanism that are essentially ritualized forms of psychotherapy. In contrast, Faerie Tradition is the witchcraft once practiced by the village shaman, and has been passed down from generation to generation within families. So while it is inherently feminist and builds psychological health, it's origins are far older and distinct from those two twentieth century developments, and it is a process and paradigm until itself.

YTT:

Much of Wicca in the United States is an outgrowth of the Gardnerian tradition of Wicca, founded in 1939-40. Gardnerian magic combines British folk magick with ceremonial magick possibly brought to the British Isles from the Near East by the Knights Templar. Another source of American Wicca is the feminist movement. Goddess worship, with its' pro-active magical spells, is a natural expression of feminist spirituality. However, feminist spirituality adapts Wicca to implement a political framework, rather than viewing Shamanism as a valid spiritual path and empowerment unto itself. There are also

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FDG:

Faerie Tradition is the only Wiccan tradition whose primary goal is deep inner transformation through the religion and science of Wicca. The student -- man or woman -- can do rituals to remove the things inside themselves that block them from prosperity, peace of mind, romance, and happiness. They also can do rituals to achieve internal sense of self. A methodical step-by-step approach not only opens the novice to profound personal change, but is a means of achieving shamanism as an actual spiritual lifestyle. The training in the family took seven years, and was so intensive that, like a college student, a Faerie student might be working on the training full-time.

YTT:

Y Tylwyth Teg is a Witchcraft tradition whose primary goal is deep inner transformation through our religion and the science of the Faerie Craft. The student -- man or woman -- can do rituals to remove the things inside themselves that block them from prosperity, peace of mind, romance, and happiness. They also can do rituals to achieve internal sense of self. A methodical step-by-step approach not only opens the seeker to profound personal change, but is a means of achieving Shamanism as an actual spiritual lifestyle. The training in the tribe of Dynion Mwyn takes many years, and is so intensive that, like a college student, a Faerie student might work on the training full-time.

FDG p10 paragraph 1 (also at <http://www.well.com/user/zthirddr/FT&3.html> well before publication of her book): Faerie Tradition celebrates passion, sexuality, and unique individuality. In the ten years I have taught Faerie Tradition, innumerable students have confided in me: "For the first time ever I feel I have permission to... ." It might have been permission to quit an unsatisfying job, enjoy sex, write poetry, be themselves, stand up to an overbearing parent, travel to Europe, come out of the closet or any number of other things. It doesn't matter what the permission was for; the point is that my students feel they can be fully themselves and live the life they yearn for, sometimes after only one lesson.

YTT:

Y Tylwyth Teg celebrates passion, sexuality, and unique individuality. In the thirty years we have taught the Y Tylwyth Teg Faerie Tradition, innumerable students have confided in us: "For the first time, I feel I have permission to... ." It may have been permission to quit an un-satisfying job, enjoy sex, write poetry, be themselves, stand up to an overbearing parent, travel to Europe, come out of the closet or any number of things. It doesn't matter what the permission was for; the point is that our students feel they can fully be themselves and live a life they have yearned for.

[Note in the above example, even the ellipses in YTT's paragraph is EXACTLY the same as in FDG's!!]

FDG:

Faerie Tradition witches have a loving and compassionate Goddess and God, who embrace all humankind as their children, and offer us vitality as their sacred gift. In contrast to some religions that teach us to be ashamed of ourselves and our desires, Faerie Tradition helps you achieve self love and personal goals, and find joy in living.

YTT:

Y Tylwyth Teg Witches believe in a loving and compassionate Goddess and God, who embrace all humankind as their children, and offer us vitality as their sacred gift. While Y Tylwyth Teg can help you achieve self love and personal goals, finding joy in living, by contrast, some religions teach you to be ashamed of yourself and your desires.

FDG:

Faerie Tradition stresses practical application and improving one's daily lives. The more one uses the tradition for internal growth -- as one learns to do in Faerie Tradition's training -- the more one will clear the way for abundance to manifest on the physical plane. Faerie Tradition also emphasizes using spells to acquire the "good things in life": fun, romance, cars, good food, and other material possessions.

YTT:

Y Tylwyth Teg stresses practical application to improve your daily life. The more one uses the tradition for internal growth -- as one learns to do in Y Tylwyth Teg's training -- the more one will clear the way for abundance to manifest on the physical plane. Y Tylwyth Teg also emphasizes using spells to acquire the "good things in life": fun, romance, cars, good food, and other material possessions.

FDG:

Faerie Tradition is predominantly a "doing" tradition, its training a hands-on learning instead of much theory. The ability to parrot a teacher's innovative theory reflects only "head" knowledge; Fey knowledge is embodied knowledge. It is a fairly modern assumption prevalent in academia that to talk about something is the same as being able to do it. While theory is important, Faerie is basically understood through hands-on learning: doing ritual and opening one's self to the teacher's fanciful lecturing which consists of story or anecdote, images, and the like.

YTT:

Y Tylwyth Teg is predominantly a "working" tradition and is a hands-on learning experience instead of just theory. The ability to imitate a teacher's views reflects only "head" knowledge; Faerie knowledge is internal knowledge.

It is a modern assumption prevalent in colleges and schools that to talk about something is the same as being able to do it. While theory is important, Faerie is basically understood through hands-on learning: doing ritual and opening one's self to the teacher's lecturing which consists of story or anecdote, images, and the like.

FDG:

Faerie Tradition is not taught in a linear process. I even have misgivings about writing an essay such as this because, in a sense, when one writes essay style about the tradition, one tells lies. Faerie method of instruction is a complex weave which make Faerie shamans a little puzzling to their students at first. Yet it is also why their trainings are so effective: there is a deep holistic logic involved. A Faerie teacher's weavings might seem

like a digression or unusual sequence of topics but are in fact part of a complex, non-linear dance. If a student listens not just with the head, but with the heart, intuition, gut feelings, and anything else he or she wants to bring into the mix, they will get the picture. Faerie students bring their whole being to the experience so can dance with the teacher, the Gods, and the cosmos!

YTT:

Y Tylwyth Teg is not taught in a linear process. The Faerie method of instruction is a complex design which makes Welsh Faerie teachers a little puzzling to their students at first. Yet it is also why their training is so effective: there is a deep holistic logic involved. A Faerie teacher's design might seem like a digression or unusual sequence of topics but is in fact part of a complex, non-linear dance. If a student listens not just with the head, but with the heart, intuition, gut feelings, and anything else he or she wants to bring into the mix, they will get the picture. Faerie students bring their whole being to the experience so they can dance with the teacher, the Gods, and the cosmos!

FDG:

Having your whole being involved is an essential goal of Faerie Tradition. A goal of its training is that one does rituals, and lives one's daily life, with one's fullest passion and love, with all parts of one's self brought into every situation of the day. It is a way of life. Instead, the contemporary person tends to do things with only part of themselves. A jogger runs, mind a million miles away at a business meeting that happened yesterday. A devoted lover is cut off from emotions so can't be intimate with their partner during sex.

YTT:

Having your whole being involved is an essential goal of Y Tylwyth Teg. A goal of its training is that one does rituals, and lives one's daily life, with one's fullest passion and love, with all parts of one's self brought into every situation of the day. It is a way of life. Most people tend to do things with only part of themselves. A jogger runs, with their mind a million miles away at a business meeting that happened yesterday. A devoted lover is cut off from emotions and cannot be intimate with their partner during sex.

FDG:

For all its emphasis on ecstasy, Faerie Tradition is very disciplined. Another term for "spiritual practices" might be "discipline." We do something over and over until we get good at it, like athletes practice for their games. For people who are looking for an alternative to the harsh, restrictive religions they were raised with, "discipline" can be a scary word. And no wonder: discipline is often abused in this culture, used as a tool to destroy a person's individuality and passion. Yet true discipline gives us freedom: dancers know that if they do the necessary stretches first, they can dance joyfully, without restraint. Just so, the discipline of Faerie Tradition can be the key to true personal freedom and joy.

[A slightly different version of this paragraph also appears in *Be a Goddess*, page 21, paragraph 3.]

YTT:

For all its emphasis on ecstasy, Y Tylwyth Teg is very disciplined. Another term for

"spiritual practices" might be "discipline." You do something over and over until you get it right, like athletes practice for their games. For people who are looking for an alternative to the harsh, restrictive religions they grew up with, "discipline" can be a scary word. And no wonder: discipline is often abused in this culture, used as a tool to destroy a person's individuality and passion. Yet true discipline gives us freedom: dancers know that if they do the necessary stretches first, they can dance joyfully, without restraint. Just so, the discipline of Y Tylwyth Teg can be the key to true personal freedom and joy.

FDG:

According to Faerie Tradition, the material world is a sacred gift, and the ethical pursuit of bounty and pleasure honors that gift. The Goddess is very down to earth! Love and sex -- ecstasy -- are at the heart of Faerie Tradition. Our tradition explores the sexual Mysteries of the Old Religion, and the Faerie Tradition training helps a student achieve healthy romance and sexuality through a step-by-step approach. Witches are concerned with getting concrete results!

YTT:

According to Y Tylwyth Teg, the material world is a sacred gift, and the ethical pursuit of bounty and pleasure honors that gift. The Goddess is very down to earth! Love and sex -- ecstasy -- are at the heart of Y Tylwyth Teg. Our tradition explores the sexual Mysteries of the Old Religion, and the Y Tylwyth Teg training helps a student achieve healthy romance and sexuality through a step-by-step approach. It is very important for you to find that one person who can be your "match." For this reason, Witches are concerned with getting concrete results!

FDG:

A unique aspect of Faerie Tradition is that it honors both the Goddess and the God without elevating gender stereotypes into a sacred cosmology.

Practical Faerie Tradition also refrains from insisting one cast a magic circle before doing any magic. If I am to use magic as did the village witch -- as a natural part of my day, throughout my day, while getting my dishes washed -- I can't cast a circle for every bit of magic I do.

YTT:

A unique aspect of Y Tylwyth Teg is that it honors both the Goddess and the God in a balanced dance of opposites in a sacred cosmology. Y Tylwyth Teg also refrains from insisting that you cast a magickal circle before doing any individual magick. If we are to use magick as did the village witch -- as a natural part of our day, throughout our day, while getting our dishes washed --we can't cast a circle for every bit of magick We do.

FDG:

Faerie Tradition emphasizes personal purity as a primary, regular, and ongoing practice. Crystals, ritual cups, and incense are not only worthless but dangerous unless the primary tool -- one's self -- is fit. Any spell we cast out into the universe first travels through our own beings, and whoever we are shapes that spell. Magic is like any work of art: the artist's character is indelibly printed on the art. So it is with a spell: if you are not fit neither will the spell be. Purification work is also an essential part of Faerie Tradition's approach to inner growth.

YTT:

Y Tylwyth Teg emphasizes personal purity as a primary, regular, and ongoing practice. The magickal use of Crystals, ritual cups, and incense are dangerous unless the primary tool -- one's self -- is fit. Any spell we cast out into the universe first travels through our own beings, and whoever we are shapes that spell. Magick is like any work of art: the artist's character is indelibly printed on the art. So it is with a spell: if you are not fit neither will the spell be. Purification work is also an essential part of Y Tylwyth Teg's approach to inner growth.

FDG:

Finally, while other Wiccan traditions tend to focus on the excellent magic of human camaraderie and celebration, Faerie Tradition is more geared toward technical skill with psychic matters, and dealing with magical power in a direct way. Being Fey touched, and a more primal form of witchcraft, we tap into a wilder power. So more magical training is the custom.

YTT:

Y Tylwyth Teg is geared toward psychic concerns, and deals with strong magickal power. Being Faerie touched, we work with a basic form of witchcraft which needs MORE magickal training, not less.

FDG:

As word of the power inherent in Faerie Tradition has spread, increasing numbers of people have wished to study the tradition. I became worried. The Faerie training I was given is not only challenging but dangerous. It is suitable only for people with a certain temperament and psychic makeup, and requires careful, personalized, guidance from a qualified teacher. For example, a student not appropriate to the training could enter into realms of spirit that might leave their mind unhinged. And some of the training rituals are geared towards emotional shifts in the psyche that most people are better off not experiencing. Faerie Tradition offers a drastic training, appropriate only to the desperate seeker who can gain the healing and power he or she needs in no other way. Therefore, I approached Victor Anderson with an idea for a novel way of teaching Faerie Tradition that would be safe and suitable for the public. I wanted to focus on what the average person of ancient times learned how to do: live close to the earth; work with magic in a simple, practical way; and apply the mystic to the everyday. My new system would offer the benefits of Faerie Tradition I have listed thus far. I would include rituals Victor had taught me and traditional teaching modes in a system touched by the Fey Folk and as traditional as always.

YTT:

As our reputation has spread, people have wished to study the Welsh tradition. But, Welsh Faerie training is dangerous. Only certain people seem to be able to conquer its many challenges. Y Tylwyth Teg offers training which is appropriate to the needs of the individual seeker who gains a healing power he or she can obtain in no other way. Therefore, in order to allow the average seeker to experience Y Tylwyth Teg, we have created a correspondence course that focuses on ancient knowledge: how to live close to Mother Earth; how to work with Natural Magick; and applying this knowledge to their everyday lives.

Last but not least, and perhaps the most revealing of all in terms of YTT's claims about

their origins:

FDG:

YTT:

I called my curriculum "The Third Road," because instead of the "either/or" answers offered by most religions, I teach a dialectic between so-called opposites. Below is a list I have used for years to teach that dialectic. Without in depth lecture, the chart might be a bit obscure or misleading, but I include it in the hopes that it gets a basic idea across.

imminence / transcendence;

Self as Deity who is all powerful / release of unhealthy identification with God & omnipotence;

self-gratification / sacrifice of self;

ego building / ego reduction;

self-determined goals / surrender

ecstasy and fertility / lessons and growth;

development of self / selflessness;

"I am the power, the honor and glory" / "of myself I am nothing";

As I will so mote be it / God, Your will not mine be done;

development and use of will / willingness

inner authority / outer authority

Rightfully blaming the perpetrator, oppressor, etc. / Self analysis as to one's own part in the problem

We call our course "The Thirteen Treasures," because the thirteen lessons reveal the secrets of finding the Grael of Immortality.

We also teach that everything seeks for a balance of opposites. The following list should give you a basic idea:

A belief in a Deity who is all powerful and all seeing vs a refusal to believe that a particular deity is omnipotent;

A belief that the human race is all powerful and all important vs a belief that we are all but a small part of the Nature;

A belief that a person should develop self importance and only care about ones self vs a belief that everyone should be selfless and think of others first;

A belief that you should constantly search for Instant gratification vs a belief that you have the responsibility to sacrifice your self for others;

An obsession with physical pleasure and sex vs a great interest in personal lessons and personal growth;

A need to build up ones ego because of a lack of self esteem vs a desire to transcend your ego and become one with the godhead;

A belief that all Goals should come from your conscious self vs a belief that you should surrender your self to your Higher Self (Great Spirit);

One who says "I am the power" vs one who says, "your will not mine be done;"

One who concentrates on the development and Use of their Will to the exclusion of spiritual progress vs one who demonstrates Willingness and progreeses spiritually;

One who listens only to the Outer Voice and Authority vs one who listens to an Inner Voice and Authority;

One who blames someone else for all their problems vs one who understands THEIR Part in the Problem.

Faery Gold | YTT Files | Example 1 | Example 2 | Example 3 | Example 4 | Example 5 | Misc Examples

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<http://www.geocities.com/ferigold/yttfiles/yttex2.html>

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About this capture

Faery Gold

The Tylwyth Teg Files: Example 2

Anna Korn's Essay On the Faery Tradition

Background

The original version of this essay about the basics of the Faery Tradition appeared in the Compost Newsletter in 1988, and was put together by Anna Korn aka Andraste from notes collected during a meeting of Faery elders in California. Anna Korn is a well-known Faery priestess of the Bay Area in California, and the executor of Gwydion Pendderwen's estate. This longer article is now available on the Compost website at <http://www.compostcoven.org/compost/andraste.html> Anna Korn revised this article for posting on the Covenant of the Goddess website in 1995, where it now resides at <http://www.cog.org/wicca/trads/faery.html>.

YTT could ONLY have stolen the description of Feri, written by Anna/Andraste, from the COG site because the wording similarities reflect changes she made to the article SPECIFICALLY for the COG site.

In private correspondence with an associate of FG, "Robert Wynne" of YTT [from Rhuddlwm Gawr's email address??] claims that Anna Korn (and Gabriel and NROOGD (!?) plagiarized "his father's" original work, work he claims was produced in 1992. In the example in question here that's four years AFTER Anna's piece first appeared in the Compost Newsletter.

A form of the plagiarized material was at <http://www.tylwythteg.com/bos1.html> as of 7 Aug 2001. What is below is taken from

<http://www.tylwythteg.com/tylwyth.html#organized>, current also as of 7 Aug 2001.

24 Aug 2001 - Anna Korn has asked that the following correspondence between herself and Lady Cerridwen of YTT be posted to this site. More....

The Comparisons

ANNA:

"Among the distinguishing features of the Faery tradition is the use of a Faery Power which characterizes the lineage. It is an ecstatic, rather than a fertility, tradition. Strong emphasis is placed on sensual experience and awareness, including sexual mysticism, which is not limited to heterosexual expression. In this, as in the general spirit of spiritual exploration, there is more risk-taking encouraged than in other Wiccan traditions which may have specific laws limiting behavior....

For many, there is a strong identification with the realms of Faery and with shape-shifting."

YTT:

"Among the many characteristics that distinguish Y Tylwyth Teg from other traditions of Witchcraft are: a strong emphasis on the shamanic trance experience, through drumming, meditation, and sensual awareness; the acknowledgment of an ecstatic journey to Faerieland through the art of Shape-Shifting; a path of sexual mysticism; the use of the Welsh language, bardic poetry and liturgical material in ritual and worship; acknowledgment of Welsh deities and archetypes specific to the Tradition;. a strong identification with the realms of Fairy; the generation of Fairy Power...

"Because of an ecstatic Shamanistic emphasis, there is more risk of mental disturbance than in Wiccan traditions, which only work with the fertility aspect."

ANNA:

"We are aware that much of reality is unseen, or at least has uncertain boundaries."

YTT:

"There are uncertain boundaries and unseen dangers in this dimension of the spirit which we call Faerieland because the Trance State takes us into a different state of reality."

ANNA:

"As in all the Craft, there is a deep respect for the wisdom of Nature, a love of beauty, and an appreciation of bardic and mantic creativity... The Faery Tradition, in common with initiatory lineages of the Craft which practice possession, is a mystery tradition of power, mystery, danger, ecstasy, and direct communication with divinity. This is in contrast to traditions which practice psychodrama or psychotherapy through ritual...."

YTT:

"Y Tylwyth Teg , in common with other initiatory traditions of the Craft is a mystery religion of Love, Knowledge and Power, resulting in the mystery of physical, mental and spiritual ecstasy, and a direct communication with the divine....

"The Y Tylwyth Teg religious philosophy includes a deep respect for the wisdom of Nature, a love of natural beauty, a manifestation of bardic creativity, and the practice of Celtic Shamanism. This is in contrast to traditions which practice only psychodrama through ritual."

ANNA:

"The Gods are not just constructs or psychological forces from the collective unconscious. The Gods are real, with a system of morality different from our own, and we have a responsibility to them...."

YTT:

"Our Gods are not forces from the collective unconscious; they are REAL. Thus, we have the responsibility to respect them and help them just as we do to our human Mother and Father."

ANNA:

"The negative side of this style of working is that we have a lot of initiates who did not return unscathed from between the worlds. The tradition is not for everybody, and it is not amenable to mass attendance, like many Pagan paths."

YTT:

"Tree Spirits, Gnomes and fairies dwell there, and you must be careful how you deal with them. For this reason, our tradition is not for everybody, and it is not open to mass attendance."

ANNA:

"There is a specific corpus of chants and liturgical material, much of it stemming from Victor Anderson and Gwydion Pendderwen, which provides a frame for many Circle-workings, and poetic creativity is highly valued. The magical practices of the Faery (or Feri, as Victor spells it) Tradition are heavily invocatory, to encourage possession, which relies mainly on psychic talent or sensitivity to occur. Rites are stylistically diverse, and may draw from many sources. There is an initiatory lineage, traceable to Victor or Cora Anderson or Gwydion Pendderwen. Victor tells of antecedents of the present tradition in the coven in which he was involved in the 1920's and 30's in Oregon."

YTT:

"Y Tylwyth Teg uses a specific collection of Welsh chants and ritual tradition, which provide a framework for our Circles. The Magickal events are triggered by the participants entering into a psychic state of sensitivity. Rituals are diverse and passed down from the ancient Welsh tribe of Dynion Mwyn, although we have borrowed from other Celtic sources as well. Y Tylwyth Teg has a initiatory lineage, traceable to Prince Llewellyn of Wales."

ANNA:

Hallmarks of the tradition are possession of secret names, energy-working using pentacles and visualization of blue fire, a body of poetic and liturgical material, deities and archetypes specific to the Tradition, the doctrine of the Three Selves, a cingulum of a specific color, a "tribal" or "clan" feel to the coven, the use of the horned (sometimes called "inverted") pentagram, and the honoring of a warrior ethic. For example, we are urged not to coddle weakness, support others in insincerities or self-deceptions, or to submit one's own Life force to anyone or anything, which leads to a fierce openness called the "Black Heart of Innocence. The Faery Tradition is gender-equal, and all sexual orientations seem able to find a niche."

YTT:

"...a unique assignment of the elements of air, earth, fire, and water to the four directions; the principle of the Three Selves; a robe and cingulum of specific colors which represents the level or degree of attainment; visualization of a blue flame of

protection; a tribal and clan experience in the coven; and veneration of the warrior ethic. Our tradition does not coddle the weak, support those who are insincere, or tolerate dishonor. Y Tylwyth Teg is gender equal."

ANNA:

Hallmarks of the tradition are... deities and archetypes specific to the Tradition...

YTT:

Elsewhere, they say:

"Among the many characteristics that distinguish Y Tylwyth Teg from other traditions of Witchcraft are... acknowledgment of Welsh deities and archetypes specific to the Tradition...."

Faery Gold | YTT Files | Example 1 | Example 2 | Example 3 | Example 4 | Example 5 | Misc Examples

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<http://www.geocities.com/ferigold/yttfiles/yttex3.html>

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About this capture

Faery Gold

The Tylwyth Teg Files: Example 3

Mike Nichols' Essay On The Watchtowers

Update

As of this morning, 8 Aug 2001, a reader reports that YTT's page referenced below is now calling the material an "adaptation".

To YTT - Sorry guys, you cannot call it an adaptation when 1) you did not ask the author's permission to "adapt" it, and/or 2) you did not write your own article incorporating footnoted or otherwise attributed quotes, giving credit to the author of each cited quotation. If you like this material so much, link to the original or write an appropriately footnoted piece of your own, or ASK THE AUTHOR for permission to reproduce their work, and be sure to get it in writing. Blessed Be... FG

Background

This essay, titled "Re-Thinking The Watchtowers: or 13 Reasons Air Should Be In The North" dates to 1986 in its current public form, although Nichols had taught this material to his students from personal notes since the early '70s. It was taught to some 6000 students through his Witchcraft classes at the Communiversity, from 1970-76 in Columbia, MO, and from 1976-1989 in Kansas City, MO, and at his shop, the Magick Lantern, during the 1980's. It is well known among elders of the Craft, particularly in the Midwest, where Mike Nichols resides.

Notice how YTT takes this material point for point and idea for idea in their own "Book of Shadows". Mr. Nichols' article may be found online at <http://www.geocities.com/Athens/Forum/7280/rethink.html>.

As of 4 Aug 2001, the plagiarization was located at <http://www.tylwythteg.com/lesson1/thirteen21.html>.

The Comparisons

NICHOLS' original essay:

"If one accepts the insular British origins of elemental directions, then one must imagine living in the British Isles. To the West is the vast expanse of the Atlantic Ocean (i.e. water). To the East, the bulk of the European land mass (earth). South has always been the direction of fire because, as one travels south (toward the equator), it gets warmer. Which leaves North as the region of air, home of the icy winds of winter. (These last two associations would be reversed for cultures in the southern hemisphere, for whom north is the direction of the warm equatorial region, and south is the land of ice.)"

YTT:

"To understand the relationship of the elements with the directions, you must first imagine living in Wales. To the West is the vast expanse of the Ocean (Water). To the East, is the remainder of Britain, the Scandinavian countries and the European land mass (Earth). To the South is the equator, and as one travels south (toward the equator), it gets warmer (Fire). This leaves North as the region of air, home of the icy north winds of Winter."

NICHOLS:

"In fact, an ancient name for the British Isles was 'Hyperboria', which literally means 'behind the north wind', thus associating north and wind (air) once more. The inhabitants were themselves called 'Hyperborians', and the phrase 'at the back of the north wind' (the title of one of George MacDonald's faery romances) is still current. Of all the winds of the compass, it is unquestionably the north wind (Boreas), bringer of winter, which is perceived as the strongest and most influential (cf. Robert Graves's goddess fantasy 'Watch the North Wind Rise')."

YTT:

"In fact, an ancient name for the British Isles was "Hyperboria", which means "behind the North Wind". In the Welsh Tradition, it is Boreas, bringer of winter, ruler of the element Air, and source of the north wind, who is the strongest and most important elemental."

NICHOLS:

"Many occultists associate the four seasons with the four cardinal points, as well. Hence, winter = north, spring = east, summer = south, and autumn = west. (To be precise, it is the solstice and equinox points which align with the cardinal points.) Again, in most folklore, winter is associated with air and wind, as the icy blasts that usher in the season. In spring, it is the earth which arrests our attention, with its sudden riot of blooms and greenery. Again, south relates to summer, the hottest season (fire), and west relates to autumn."

YTT:

"The Welsh Tradition also identifies the four seasons with the four cardinal Quarter points: Spring with the East, Summer with the South, Autumn with the West and Winter with the North.

The solstices and equinoxes are also aligned with the cardinal directions. Air is associated with Winter and the icy blasts of wind that usher in the season. The Earth captures our attention in Spring with the sudden profusion of blooms and new life. South relates to Summer, the hottest season, which also corresponds to the element fire. And finally West relates to the Fall rains of Autumn."

NICHOLS:

"Occultists also often associate the cardinal points of a single day to the four compass points. Thus, midnight = north, sunrise = east, noon = south, and sunset = west. (Please note that we are talking about TRUE midnight and TRUE noon here, the points halfway between sunset and sunrise, and between sunrise and sunset, respectively.) These associate nicely with the seasonal attributes just discussed. It is easy to see why sunrise should equate to east, and sunset to west. And, once again, from the perspective of the British Isles, the sun rises over land (earth) and sets over the ocean (water). South is related to noon because it is the moment of greatest heat (fire). Leaving the 'invisible' element of air to be associated with the sun's invisibility, at midnight."

YTT:

"Welsh Witches also associate the Quarter points of a single day with the four compass points. Thus, midnight equates to the North, sunrise equates to the East, noon compares to the South, and sunset compares to the West. This is the point halfway between sunset and sunrise; and the point halfway between sunrise and sunset. Sunrise compares to the East, and sunset compares to the West because the sun rises over land (Earth) and sets over the ocean (Water). South relates to noon because it is the moment of greatest heat (Fire). This Leaves the element of Air to be associated with the disappearance of the source of heat, at midnight."

NICHOLS:

"In Celtic mythology, north is invariably associated with air. The pre-Christian Irish gods and goddesses, the Tuatha De Danann, were 'airy' faeries (later versions came equipped with wings, relating them to sylphs). The Book of Conquests states their original home was in the north, 'at the back of the north wind'. And when they came to Ireland, they came in ships, THROUGH THE UPPER AIR (!), settling on the mountain tops. (It has always struck me as odd that some modern writers see mountains as a symbol of earth. The crucial symbolism of the mountain is its height, rising into the air, touching the sky. Virtually all Eastern traditions associate mountains, favorite abodes of gurus, with air. A CAVE would be a better symbol of earth than a mountain.) In Welsh mythology, too, Math the Ancient, chief god of Gwynedd (or NORTH Wales), is specifically associated with wind, which can carry people's thoughts to him."

YTT:

"In Welsh mythology, Math the chief god of Gwynedd (or NORTH Wales), is specifically associated with the Wind, which carries people's thoughts to him. The Irish Book of Conquests states the original home of the Tuatha De Danann was "at the back of the

north wind". The legend goes that when they arrived in Ireland, they came in ships that flew through the upper air, settling on the mountain tops. The significant symbolism is the mountain, rising into the air, touching the sky. Virtually all Eastern traditions associate mountains which are the abode of the gods, with Air."

NICHOLS:

"Many occultists believe that the four elements have yin/yang connections. Both air and fire are seen as masculine, while earth and water are seen as feminine. If air is associated with the north point of the magic circle, and earth is east, then one achieves a yin/yang alternation as one circumnambulates the circle. As one passes the cardinal points of east, south, west, and north, one passes feminine, masculine, feminine, masculine energies. This alternating flux of plus/minus, push/pull, masculine/feminine, is the very pulse of the universe, considered of great importance by most occultists. That it was equally important to our ancestors is evidenced by standing stones in the British Isles. At sites like the Kennet Avenue of Braga, the tall, slender, masculine, phallic stones alternate precisely with the shorter, diamond-shaped yoni stones."

YTT:

"The four elements also have masculine/feminine relationships. Air and Fire are seen as masculine, while Earth and Water are seen as feminine. Air is associated with the north quarter of the magic circle. Earth is associated with the East. Thus you experience a Masculine/Feminine/Masculine/Feminine switch as you travel around the circle. As you pass each Quarter point, your energies from feminine to masculine to feminine to masculine.

This alternating change from masculine to feminine is the very essence of the universe. It was important to our ancestors, is evidenced by the standing stones and stone circles in Wales and throughout the World. At sites like the Kennet Avenue of Avebury, the tall, slender, phallic stones alternate precisely with the shorter, diamond-shaped vaginal stones."

NICHOLS:

"This argument flows out of the previous one. Practicing magicians often think of the magic circle as a kind of psychic generator. Witches in particular like to perform circle dances to 'raise the cone of power'. Hand in hand, and alternating man and woman, they dance clockwise (deosil) around the circle, moving faster and faster until the power is released. This model has an uncanny resemblance to an electrical generator, as man and woman alternately pass each of the four 'poles' of the magic circle. These poles themselves MUST alternate between plus and minus if power is to be raised. This means that if the masculine fire is in the south, then the masculine air MUST be in the north. If the feminine water is in the west, then the feminine earth MUST be in the east. If any adjacent pair were switched, the generator would stop dead."

YTT:

"Welsh Witches think of the magick circle as a psychic generator, and dance in the circle to "raise the power". Hand in hand, alternating man then woman, we dance deosil around the circle, moving faster and faster until the power is released. This activity resembles the operation of an electrical generator. As each person passes each of the four points of the magick circle, Red Dragon power (sexual energy) is generated which

alternates between feminine and masculine.

These quarter points must alternate between positive and negative. This means that if the masculine fire is in the south, then the masculine air must be in the north. If the feminine water is in the west, then the feminine earth must be in the east."

NICHOLS:

"When you look at a typical map, north (the cardinal direction) is at the top. Any north-south road is a vertical line, and any east-west road is a horizontal line. Likewise, a 'map' of a magic circle makes the vertical north-south axis masculine (with air and fire), while the horizontal east-west axis is feminine (earth and water). This makes logical sense. When we look at the horizon of the earth, we see a horizontal line. Water also seeks a horizontal plane."

YTT:

"When you look at a typical Circle diagram, North is at the top. Any north-south line is a vertical line, and any east-west line is a horizontal line. This makes the vertical north-south axis masculine (with air and fire), while the horizontal east-west axis is feminine (earth and water). When we look at the horizon of the earth, we see a horizontal line."

Faery Gold | YTT Files | Example 1 | Example 2 | Example 3 | Example 4 | Example 5 | Misc Examples

1

<http://www.geocities.com/ferigold/yttfiles/yttx4.html>

5 captures

6 Oct 2001 - 25 Oct 2009

Feb OCT Aug

03

2001 2002 2009

About this capture

Faery Gold

The Tylwyth Teg Files: Example 4

Gabriel Carrillo's BloodRose Handouts

Background

Gabriel Carrillo, also known in the past by his SCA name Caradoc Ap Cador, is a longstanding elder of the Faery Tradition, having been initiated by Victor Anderson in the early 1970's. Later, He began the Korythalia/BloodRose school of Faery, for which he developed appropriate handouts that were for the eyes of his students only. BloodRose eventually dissolved, though Gabriel continues teaching to this day.

At the end of the 1990's, a web site appeared on GeoCities duplicating Gabriel's work, originally without giving him any credit for his authorship. Despite protests from Gabriel himself and numerous other Faeries, the material remains. This is the only published source of this material, and therefore widely accessible. The form of this material on the YTT site reflects the wording used on that other site, which comes directly from Gabriel's early work.

In private correspondence with Gabriel, shared publically on various lists, Robert Wynne of YTT in the UK claims that Anna Korn and Gabriel and NROOGD (!?), among others, plagiarized his father's original work, work he claims was produced in 1992. There are many who can attest that Gabriel authored this material well before this date - this fact is widely known by Faeries all over California and across the country.

The site on Geocities that is the likely source of this material on the YTT site is located at <http://www.geocities.com/Athens/Rhodes/5569>. The deity and guardian material we shall examine is at <http://www.geocities.com/Athens/Rhodes/5569/faeguardians.html>

As of 6 Aug 2001, the plagiarized version is near the bottom of <http://www.tylwythteg.com/bos039234/bos22.html>. Note that this page is very long. The examples below are just a sampling. There is much more plagiarism of BloodRose and other Faery liturgy on their site, including original poetry belonging to the estate of well-known Faerie Shaman Gwydion Pendderwen of Annwnfn.

This is a clear theft of the Faery Tradition/BloodRose "look and feel" for commercial gain, as many of these BOS pages are intended for YTT's paying "students". Apple won this one against Xerox, but not against Microsoft, so who knows what could happen.

The Comparisons

YTT:

"THE SKY GODDESS

Her name is Arianrhod. She is called the Blue Virgin of the Outer Darkness. She is the whole Universe, created and un-created, before and after. She is the great infinite one who divided herself and brought forth light. The Star Goddess appears as a beautiful woman with great wings, her whole body Dark Blue, her hair sprinkled with a million stars. She is seated on a throne of amber with a silver egg in her lap, surrounded by a halo of blue flames. Her emblem is a serpent with its tail in its mouth."

ORIGINAL at <http://www.geocities.com/Athens/Rhodes/5569/faedeity1.html>:

"The Star Goddess

Foremost among the deities of Feri is the Star Goddess who is the Source of All. She is not purely feminine, but is pansexual, and all the Feri deities are aspects of Her. She is called by many names....

So that we may get to know Her better, visualize Her as: A completely black lionness-headed woman with great wings, her hair sprinkled with a million stars. She is seated on a throne of onyx with a silver egg in her lap. She is surrounded by a halo of blue flames.

She does not take only this one form, however.

We may feel her within ourselves by visualizing her symbol, an orobouros, that is, a serpent with its tail in its mouth."

YTT:

"THE HARVEST LORD Twr (Welsh for tower) is the Corn King. He is the spirit of Summer, a spirit of Light and Heat in its aspect of nourishing and energizing life. He is the son and lover of the Earth Mother. The Harvest Lord appears as a stag-headed man. His body is completely golden: skin, hair, eyes, and horns. His neck is wreathed with a garland of summer flowers and green leaves about the neck. His emblem is a golden sun."

ORIGINAL at <http://www.geocities.com/Athens/Rhodes/5569/faedeity4.html>:

"The Harvest Lord

He is the Spirit of Light and Heat, the ripeness of Summer, and the fullness of Manhood. There is nothing androgynous about him. He is often considered the consort of and parallel of the goddess Mari. At the same time, He, too, is a reflection in a dark mirror of the Star Goddess. *

Twr (Welsh) = tower = oak [other names edited out of respect]

He is visualized as a man with the head of a horned stag, although he may also have the head of an antelope or another horned animal common to one's region. He is entirely golden, in shades of gold, his body, his hair, his horns. About his neck is a garland of beautiful colored flowers and fresh green leaves.

His symbol is the Sun."

YTT:

AMAETHEON, THE GUARDIAN OF THE EAST represents the power of knowledge. He appears standing before the rising sun. His body is transparent golden yellow, his eyes are two very bright light-blue stars, and he has great wings colored pale violet. His right hand holds a wand of sapphire, bound with gold at the top and silver at the bottom.

ORIGINAL at <http://www.geocities.com/Athens/Rhodes/5569/faeguardian1.html>:

"Star Finder represents the power of Knowledge. He appears before the rising sun. His body is transparent golden yellow, his eyes are two very bright light blue stars, and he has great wings colored pale violet. In his right hand he holds a rod of sapphire, bound with gold at the top and silver at the bottom.

The invocation above is often used in semi-public Feri rituals. It, the visualisation, and the meditations below were developed in part by Gabriel, the founder of the Blood Rose school of Feri."

YTT:

"BOREAS, THE GUARDIAN OF THE NORTH WIND represents the power of Wisdom.

He appears as a jet-black goat with silver horns and golden eyes, in a cave deep in Earth at midnight, surrounded by a halo of flickering blue fire. His left hoof rests upon a perfect cube of green stone on which is engraved a pentacle."

[Note: "Boreas" is not even a Welsh name... it is GREEK!"]

ORIGINAL at <http://www.geocities.com/Athens/Rhodes/5569/faeguardian4.html>:

"The Guardian of the North is called Black Mother, and wields the power of Wisdom. She appears as a jet-black goat with silver horns and golden eyes, suckling a thousand children, in a cave deep in the Earth at midnight, surrounded by a halo of flickering blue fire. Her left hoof rests upon a perfect cube of green stone on which is engraved a pentacle."

YTT:

"TALIESIN, GUARDIAN OF THE UNDERWORLD The Guardian of the Underworld appears as a great fish which is normally a Salmon, coiled in a circle, with dark-brown scales flecked with green and blue iridescence, carrying a burning ember in its mouth. This is also Taliesin, of the Shining Brow, chief Bard of the Isle of Britain; he is companion to those who choose the narrow path of understanding through the highest elemental contacts."

ORIGINAL at <http://www.geocities.com/Athens/Rhodes/5569/faeguardian5-6-7.html#6>:

"The Guardian of the Nadir (below) is called The Fire in the Earth, and wields the power of Pure Consciousness. This guardian appears as a great fish coiled in a circle, with dark brown scales flecked with green and blue iridescence, carrying a burning ember in its mouth."

Faery Gold | YTT Files | Example 1 | Example 2 | Example 3 | Example 4 | Example 5 | Misc Examples

1

<http://www.geocities.com/ferigold/yttfiles/yttx5.html>

4 captures

5 Feb 2002 - 24 Oct 2009

Feb NOV Aug

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2002 2003 2009

About this capture

Faery Gold

The Tylwyth Teg Files: Example 5

Aiden Kelly's Goddess Litany

Background

The following exercise was written by Aiden Kelly for the NROOGD tradition in California. It may be found on the web at

<http://www.geocities.com/Athens/Rhodes/5569/FaeDirectionGoddesses.html>, the same site referenced in Example 4. It is located on the YTT site at <http://www.tylwythteg.com/bos039234/bos04.html> as of 8 Aug 2001, with no attribution at all to Aiden Kelly, under YTT's own copyright.

The Exercise

A DAILY RITUAL FOR THE LADY.

To be said at sunrise , or on rising in the morning. Holding a cup of water, face east. Say, "Lady of the Lightning sky, Lay Lady of the Newborn Sun, flood your light into our lives, and let this day be well -- begun." Sip water, libate a little, and each pour some over the other's hands to wash with.

To be said at Noon, or before eating the midday meal. Holding a piece of bread or cake, or a piece of fruit, or some other produce of the earth, face south. Say, "Lady of the Fertile Lands, Lady of the Five-Fold Earth, fill us with your living gifts, and let this day be filled with mirth!" Then share the bread (or whatever) with each other, taking care to scatter some on the ground, saying "For Her little one."

To be said at sunset, or before lighting a fire in the evening, or before eating the evening meal. Holding a lit candle or other fire face west. Say, "Lady of the Flowering Islands, Lady of the Fiery Sea, dance upon the knowing waters, fill us with your mystery." Use the candle, or the fire lit from it, as a focus for a short meditation; then work the charging of wine and cakes to begin the evening meal.

To be said at midnight, or before going to bed. Face north, in aleph position -- right arm skyward, left arm earthward, trunk bent to left. Say, "Lady of the Shining Castle, lady of the Silver Wheel, guard our sleep and send us dreams, turn our lives and make us rest." Then bring your hand together with a slap.

To be said at the center of the day -- you will know the moment when it comes. Holding yourself still, face inward. Say, "Fivefold Lady who whirls without motion, burns untouched in flower flames, ebb and flood of the inward ocean, remind us you are what each word names." Then pay attention: expect anything to come; expect only what comes.

Faery Gold | YTT Files | Example 1 | Example 2 | Example 3 | Example 4 | Example 5 | Misc Examples

1

<http://www.outofthedark.com/Plagiarized/>

234 captures

20 Apr 2001 - 4 Oct 2024

Dec FEB Apr

07

2003 2005 2006

About this capture

Y Tylwyth Teg Stole From Us!

...and other nice people too :-0

****Update**** We have been contacted by a group of Fey folks called Faery Gold. They have a website which exposes, in great detail, the various teachings that Y Tylwyth Teg {Bill Wheeler and Victoria Wheeler, aka Rhuddlwm Gawr & Cerridwen Gawr's group} have plagiarized.

<http://www.geocities.com/ferigold/ytfiles/index.html>

It appears that Y Tylwyth Teg has stolen material from Francesca De Grandis, Anna Korn, Mike Nichols, Gabriel Carrillo, Aiden Kelly and COG... in addition to CUUPs, Timothy Leary, and little 'ol us. Why we are starting to feel like we are in right fine company :-) On another note...

Why is Y Tylwyth Teg promoting Asian tours where a man can have " ANY sexual fantasy fulfilled" on a Pagan website? Like we don't have enough trouble with the Fundies. Click here for the whole sick story

Well, well, well... "Y Tylwyth Teg Stole From Me" websites are popping up all over the place. This newest addition to the "Wheeler's Web Wall Of Shame" details how the works of Robert Cochrane have been ripped off.

<http://www.angelfire.com/wv/clanndroen/nithings.html>

With comments like "sex-starved egotistical bastard with delusions of godhood" ... what Rev. James "Vidicon" Cosby wrote about the Wheelers in the 05/27/2002 article of his column "Tales from the Third Lobe" in the online magazine TwoHeadedCat is both amusing and informative.

<http://www.twoheadedcat.com/arch/arch-tftl05272002.htm>

Now you just can't have a group like Y Tylwyth Teg in the Community without someone doing a satire of them.

This is a particularly good one :-)

<http://www.geocities.com/yetwitchytwig>

Unfortunately geocities is being strange and you can't view this site with netscape, you have to open it in IE.

UPDATE Y Tylwyth Teg has removed from their website SOME of the material they stole from us. Wonderful.... we are thrilled. Now they just need to remove the rest of what they plagiarized :-/ They should remove the "Lake Watch" workshare from the stuff they stole from us too...either that or get themselves a lake LOL

Yes, the sad but true fact is that Y Tylwyth Teg has stolen a good portion of their Gathering website from us just as they have stolen information from published authors and claimed it as their own. They even stole the CUUPs mission statement {click here to jump to the purloined CUUPs mission statement} If you still have any questions about this issue after reading this site, feel free to email us, but PLEASE read this site completely first! If you email us a question that is addressed on this site, you will just get an robo-mail message directing you to this site :-)

The following are some examples of my original writings that Y Tylwyth Teg stole from us in 1999 and still have posted on their site

<http://www.tylwythteg.com/gathering3.html>

and are distributing in their mass mailings.

****Update**** As of August some of the stolen phrases have been removed from their page, some remain, including the CUUPs statement of purpose stolen by Y Tylwyth Teg

I wrote:

Leave your mundane worries at the gate, get your home away from home set up, and settle in for an enjoyable weekend of Pagan Networking, Knowledge Exchange, and Fun.

Y Tylwyth Teg plagiarized:

Leave your mundane worries at home, get your tent or camper set up, and settle in for an enjoyable weekend of Pagan Networking, Drumming, Music, Knowledge Exchange, and Fun.

I wrote:

The Gathering is growing by leaps and bounds! This tremendous upsurge of interest in Pagan, Wiccan, and other "Magical" Traditions is not just a local phenomenon, it is a National, even International wonder to behold! We are proud to be a part of it!

Y Tylwyth Teg plagiarized:

The Gathering is growing by leaps and bounds! There is a tremendous upsurge of interest in Pagan, Wiccan, and other "Earth" Traditions. This is an International wonder to behold and we are proud to be a part of it!

I wrote:

There will be the traditional potluck dinner Friday night, followed by a bonfire and drumming, a HUGE Bonfire Saturday night to drum and dance around, special children's activities throughout the event, and much, much more!

Y Tylwyth Teg plagiarized:

There will also be a traditional potluck dinner on Saturday, followed by a Ritual, baldrick circle and drumming, a Bonfire Thursday and Friday night to drum and dance around, special children's activities throughout the event, and much, much more!

I wrote:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

Y Tylwyth Teg plagiarized:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

I wrote:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the main way we keep our costs down. Each member is asked to sign up for one 2 hour work shift in registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get you favored time slot and area.

Y Tylwyth Teg plagiarized:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the way we keep our costs down. Each member is asked to sign up for one 2 hour work shift for: registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get your favored time slot and area.

I wrote:

The site is semi-primitive. There is running, hot water and there are a few flush toilets, but no showers. Porta potties will be used to supplement the porcelain thrones. Bring your solar shower!

Y Tylwyth Teg plagiarized:

The Pioneer Site is primitive. There is running, cold water and there are Porta Potties, but no showers. There are a few flush toilets near the lake (200 yards). Bring your solar shower! There ARE showers at the developed campsites about a quarter mile away.

I wrote:

We are VERY sorry but Clothes are NOT optional at this event, they are required.

Y Tylwyth Teg plagiarized:

We are sorry but Clothes are NOT optional at this event; they are required.

I wrote:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

Y Tylwyth Teg plagiarized:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

I wrote:

All written requests for information should include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

Y Tylwyth Teg plagiarized:

All written requests for information must include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

I wrote:

If you wish to be removed from Out of the Dark's, Pagan Resource Center mailing list, e-mail Center@OutoftheDark.com and type "Remove" in the subject line. If you receive this message twice, please let us know. We apologize and promise that we will probable do it again in the future, no matter how hard we try to remove all the duplicate listings. Permission to re post this mailing in it's entirety is granted. Please include the Signature information below with any re posting. Thank you

Y Tylwyth Teg plagiarized:

If you wish to be removed from Southeastern Pagan Alliance Resource Center mailing list, e-mail sepa@tylwythteg.com and type "Remove" in the subject line. If you receive this message twice, please let us know. Permission to re-post this mailing in it's entirety is granted. Please include all original signature information above with any re-posting.

This is the REAL kicker! They even stole the CUUPs mission statement (written at a CUUPs convocation in 1985), which we had permission to post on our site as a description of CUUPs. They just replaced "CUUPs" with "Y Tylwyth Teg" and "Unitarian Universalist" with "The Southeastern Pagan Alliance" and stole CUUP's work just as they did ours.

The CUUPs mission statement we posted:

The Group Ritual, and various other functions throughout the Gathering, are being performed by the EarthRising and Rising Tide CUUPS groups. The Covenant of Unitarian Universalist Pagans is formed for the purposes of enabling networking among Pagan identified UUs; providing outreach of Unitarian Universalism to the broader Pagan Community; providing educational materials on Paganism for Unitarian Universalist congregations and the general public; promoting Pagan and Jewish / Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Unitarian Universalist worship and celebration; providing support for Pagan identified UU religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

Y Tylwyth Teg plagiarized:

The Group Ritual, and various other functions throughout the Gathering, are being performed by members of Y Tylwyth Teg, Association of Cymry Wicca, and other Southeastern pagan participants. was formed for the purposes of enabling networking among Southeastern Pagans; providing outreach to the broader Pagan Community; providing educational materials on Paganism for southeastern Pagan congregations and the general public; promoting Pagan and Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Pagan worship and celebration; providing support for identified Pagan religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

In March of 1998 Y Tylwyth Teg's website was designed by Melinda Reese and it looked completely different from ours, as did their mass mailings.

In 1998 the copyright on their site read

"This site created by Dancing Spirit Web Creations.
design copyright 1998 Melinda Reese, Dancing Spirit Web Creations."

In 1998, they called their event the "21st Annual Gathering of the Tribes", we called our events "The Spring or Fall Gathering of the Tribes" (we did two Gatherings a year, they had one)

This is a mass email sent out by Y Tylwyth Teg on March 28, 1998
<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

advertising their 21 Annual Gathering of the Tribes and explaining that they had just lost their entire hard drive and are planning to design a website for their event soon. As you

can see it in no way even remotely resembles our mailing or site (which we had been using since 1997)

This is the mass mailing we sent out during the same time period in March of 1998
<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html>

The Y Tylwyth Teg Gathering website didn't look anything like our Gathering site in 1998 either.

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html>

<http://www.tylwythteg.com/gathering1.html>

{*note* it appears that Y Tylwyth Teg has removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

In April of 1998 Y Tylwyth Teg officers began to publicly accuse us of "stealing the name of their Gathering". They also claimed to have created the first "Gathering of the Tribes". Both of these statements are completely false. You can read the truth about their claims

HERE {<http://www.OutoftheDark.com/Plagiarized/GatHistory.html>}

After Y Tylwyth Teg began their slander campaign against us their Gathering website and mailings begin to look a LOT like ours, cut and paste, word for word in many places. They also began to call their event the "Spring or Fall Gathering of the Tribes"

<http://www.tylwythteg.com/gathering1.html>

{*note* they have removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

The copyright on their page changed as well to read:

"This site created by Camelot Web Creations.
Content copyright 1998 The Church of Y Tylwyth Teg;
design copyright 1999 Janet Partin, Camelot Web Creations."

Our site has not changed much from 1997 to 2001. Different guests but the same general verbiage. In 1999 Y Tylwyth Teg stole a good portion of our site, changed the name of their event to more resemble ours, sent out mass mailings that were identical to ours in many respects, moved their event's date to coincide with ours, and began to engage in other grossly unethical behavior. It is now 2001 and they continue to use the paragraphs they stole from us and make false claims about the origins of the first Gathering of the Tribes.

We were about to take Y Tylwyth Teg to court and we had gone so far as to engage an attorney in Georgia when one of their officers died unexpectedly. Being Virginians, we did not wish to mess with folks while they were grieving. You just don't do that in the South regardless of how much someone has offended you, so we let the matter drop for a time. Then we began to wonder if this person ever really existed at all when we prepared to go to court and the plagiarism was suddenly blamed on a dead person. You can't sue a dead person you see :-/

Y Tylwyth Teg has continued to use the material they stole from us, and we get a ton of email every time they send out a mailing that appears to be designed to look as much like ours as possible. Our Gathering attendees and presenters are justifiably concerned that "newbies" might be confused by Y Tylwyth Teg's misleading "copycat" mailings and site, so they tell us about them ...over...and over....and over again :-) While we appreciate everyone's concern, we are getting right tired of answering the same questions over...and over...and over again. This is why we have created this page. Anyone who is interested can come here, read the facts and decide for themselves whether or not Y Tylwyth Teg has lied about and stolen from our organization.

Relevant links synopsis:

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1996

A scan of our snail mail flyer for our Autumn Gathering of the Tribes 1996 which was canceled due to a site dispute with Harvest Faire We have been told by former Y Tylwyth Teg members that their 1996 Gathering was canceled, but we have not been able to acquire hardcopy evidence. If you have any we would love to see it :-)

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1997 While we do have copies of Y Tylwyth Teg's snail mail Gathering packet for 1997, we can not post that information here. None of our work is contained in their 1997 snail mail.

Our first Gathering website in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/GatFall1997.html> Y Tylwyth Teg did not have Gathering website in 1997

Our Gathering mass mailing in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/MMFall1997.html> We could not find any evidence of any Y Tylwyth Teg Gathering mass emailings in 1997

Our Gathering website in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html> Y Tylwyth Teg's Gathering website in Spring 1998

<http://www.tylwythteg.com/gathering1.html>

They have removed this site. Ashamed of their old Gathering pages? We do have copies available at our office for viewing.

Our Gathering mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html> Y Tylwyth Teg's mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

Our Gathering mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/MMSpring1999.html> Y Tylwyth Teg's mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

Our Gathering website in Fall 1999

<http://www.OutoftheDark.com/Plagiarized/GatFall1999.html> Y Tylwyth Teg's website in Fall 1999

<http://www.tylwythteg.com/gathering2.html>

They removed this site too. If you would like to see what they are ashamed of, we have copies.

Our Current Gathering website

<http://www.OutoftheDark.com/Gathering/Y Tylwyth Teg's current website>

<http://www.tylwythteg.com/gathering3.html>

These links are to documents that prove that in 1996 we wrote and began using the various phrases that Y Tylwyth Teg stole from us in 1999. A close examination of these links will show how our site has developed over the years as we have added new material. Said examination will also show how Y Tylwyth Teg abruptly changed their format in 1999 and began using the plagiarized phrases.

We truly wish this site was not necessary, but we have been the victim of thieves pure and simple. While we have no desire to create dissension in the Pagan Community, neither are we willing to allow someone to steal our work unchallenged. We will leave it to you the reader to speculate as to why Y Tylwyth Teg stole large portions of our site and redesigned their mailings and website to appear very similar to ours. While we decided that taking Y Tylwyth Teg to court for plagiarizing our site was just not worth the bother once they claimed a "dead person" was responsible for the theft of our material, we are obviously prepared to defend every statement we make here in a court of law should Y Tylwyth Teg take issue with this site.

We believe that the concept of a "Gathering of the Tribes" is a sacred one and we will not allow one lone egotistical group to lay claim to an idea that they did not develop, inspire, or in any way affect outside their own tiny corner of reality. We will continue to use the name "Gathering of the Tribes" for two of our events each year and we fervently hope that others will also continue to hold "Gathering of the Tribes" events all across the nation.

I'm sure that this page will get larger as folks ask questions I haven't thought to answer here. This site shall be our record and account of our public objection to Y Tylwyth Teg's plagiarism of our site, their claim to have "held the first Gathering of the Tribes" and their public accusation that we "stole the name of their Gathering". Hopefully this site has cleared up any questions that you the reader have regarding the "Gathering of the Tribes" or our dispute with Y Tylwyth Teg. If not, email us and the page will get longer.

Thank You,

Betsy Ashby

<http://www.outofthedark.com/Plagiarized/>

234 captures

20 Apr 2001 - 4 Oct 2024

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2003 2005 2006

About this capture

Y Tylwyth Teg Stole From Us!

...and other nice people too :-0

****Update**** We have been contacted by a group of Fey folks called Faery Gold. They have a website which exposes, in great detail, the various teachings that Y Tylwyth Teg {Bill Wheeler and Victoria Wheeler, aka Rhuddlwm Gawr & Cerridwen Gawr's group} have plagiarized.

<http://www.geocities.com/ferigold/yttfiles/index.html>

It appears that Y Tylwyth Teg has stolen material from Francesca De Grandis, Anna Korn, Mike Nichols, Gabriel Carrillo, Aiden Kelly and COG... in addition to CUUPs, Timothy Leary, and little 'ol us. Why we are starting to feel like we are in right fine company :-)

On another note...

Why is Y Tylwyth Teg promoting Asian tours where a man can have " ANY sexual fantasy fulfilled" on a Pagan website? Like we don't have enough trouble with the Fundies. Click here for the whole sick story

Well, well, well... "Y Tylwyth Teg Stole From Me" websites are popping up all over the place. This newest addition to the "Wheeler's Web Wall Of Shame" details how the works of Robert Cochrane have been ripped off.

<http://www.angelfire.com/wv/clanndroen/nithings.html>

With comments like "sex-starved egotistical bastard with delusions of godhood" ... what Rev. James "Vidicon" Cosby wrote about the Wheelers in the 05/27/2002 article of his column "Tales from the Third Lobe" in the online magazine TwoHeadedCat is both amusing and informative.

<http://www.twoheadedcat.com/arch/arch-tftl05272002.htm>

Now you just can't have a group like Y Tylwyth Teg in the Community without someone doing a satire of them.

This is a particularly good one :-)

<http://www.geocities.com/yetwitchytwig>

Unfortunately geocities is being strange and you can't view this site with netscape, you have to open it in IE.

UPDATE Y Tylwyth Teg has removed from their website SOME of the material they stole from us. Wonderful.... we are thrilled. Now they just need to remove the rest of what they plagiarized :-/ They should remove the "Lake Watch" workshare from the stuff they stole from us too...either that or get themselves a lake LOL

Yes, the sad but true fact is that Y Tylwyth Teg has stolen a good portion of their Gathering website from us just as they have stolen information from published authors and claimed it as their own. They even stole the CUUPs mission statement {click here to jump to the purloined CUUPs mission statement} If you still have any questions about this issue after reading this site, feel free to email us, but PLEASE read this site completely first! If you email us a question that is addressed on this site, you will just get an robo-mail message directing you to this site :-)

The following are some examples of my original writings that Y Tylwyth Teg stole from us in 1999 and still have posted on their site

<http://www.tylwythteg.com/gathering3.html>

and are distributing in their mass mailings.

****Update**** As of August some of the stolen phrases have been removed from their page, some remain, including the CUUPs statement of purpose stolen by Y Tylwyth Teg

I wrote:

Leave your mundane worries at the gate, get your home away from home set up, and settle in for an enjoyable weekend of Pagan Networking, Knowledge Exchange, and Fun.

Y Tylwyth Teg plagiarized:

Leave your mundane worries at home, get your tent or camper set up, and settle in for an enjoyable weekend of Pagan Networking, Drumming, Music, Knowledge Exchange, and Fun.

I wrote:

The Gathering is growing by leaps and bounds! This tremendous upsurge of interest in Pagan, Wiccan, and other "Magical" Traditions is not just a local phenomenon, it is a National, even International wonder to behold! We are proud to be a part of it!

Y Tylwyth Teg plagiarized:

The Gathering is growing by leaps and bounds! There is a tremendous upsurge of interest in Pagan, Wiccan, and other "Earth" Traditions. This is an International wonder to behold and we are proud to be a part of it!

I wrote:

There will be the traditional potluck dinner Friday night, followed by a bonfire and drumming, a HUGE Bonfire Saturday night to drum and dance around, special children's

activities throughout the event, and much, much more!

Y Tylwyth Teg plagiarized:

There will also be a traditional potluck dinner on Saturday, followed by a Ritual, baldric circle and drumming, a Bonfire Thursday and Friday night to drum and dance around, special children's activities throughout the event, and much, much more!

I wrote:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

Y Tylwyth Teg plagiarized:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

I wrote:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the main way we keep our costs down. Each member is asked to sign up for one 2 hour work shift in registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get you favored time slot and area.

Y Tylwyth Teg plagiarized:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the way we keep our costs down. Each member is asked to sign up for one 2 hour work shift for: registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get your favored time slot and area.

I wrote:

The site is semi-primitive. There is running, hot water and there are a few flush toilets, but no showers. Porta potties will be used to supplement the porcelain thrones. Bring your solar shower!

Y Tylwyth Teg plagiarized:

The Pioneer Site is primitive. There is running, cold water and there are Porta Potties, but no showers. There are a few flush toilets near the lake (200 yards). Bring your solar shower! There ARE showers

at the developed campsites about a quarter mile away.

I wrote:

We are VERY sorry but Clothes are NOT optional at this event, they are required.

Y Tylwyth Teg plagiarized:

We are sorry but Clothes are NOT optional at this event; they are required.

I wrote:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

Y Tylwyth Teg plagiarized:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

I wrote:

All written requests for information should include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

Y Tylwyth Teg plagiarized:

All written requests for information must include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

I wrote:

If you wish to be removed from Out of the Dark's, Pagan Resource Center mailing list, e-mail Center@OutoftheDark.com and type "Remove" in the subject line. If you receive this message twice, please let us know. We apologize and promise that we will probable do it again in the future, no matter how hard we try to remove all the duplicate listings. Permission to re post this mailing in it's entirety is granted. Please include the Signature information below with any re posting.
Thank you

Y Tylwyth Teg plagiarized:

If you wish to be removed from Southeastern Pagan Alliance Resource Center mailing list, e-mail sepa@tylwythteg.com and type "Remove" in the subject line. If you receive this message twice, please let us know. Permission to re-post this mailing in it's entirety is granted. Please include all original signature information above with any re-posting.

This is the REAL kicker! They even stole the CUUPs mission statement (written at a CUUPs convocation in 1985), which we had permission to post on our site as a description of CUUPs. They just replaced "CUUPs" with "Y Tylwyth Teg" and "Unitarian Universalist" with "The Southeastern Pagan Alliance" and stole CUUP's work just as they did ours.

The CUUPs mission statement we posted:

The Group Ritual, and various other functions throughout the Gathering, are being performed by the EarthRising and Rising Tide CUUPS groups. The Covenant of Unitarian Universalist Pagans is formed for the purposes of enabling networking among Pagan identified UUs; providing outreach of Unitarian Universalism to the broader Pagan Community; providing educational materials on Paganism for Unitarian Universalist congregations and the general public; promoting Pagan and Jewish / Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Unitarian Universalist worship and celebration; providing support for Pagan identified UU religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

Y Tylwyth Teg plagiarized:

The Group Ritual, and various other functions throughout the Gathering, are being performed by members of Y Tylwyth Teg, Association of Cymry Wicca, and other Southeastern pagan participants. was formed for the purposes of enabling networking among Southeastern Pagans; providing outreach to the broader Pagan Community; providing educational materials on Paganism for southeastern Pagan congregations and the general public; promoting Pagan and Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Pagan worship and celebration; providing support for identified Pagan religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

In March of 1998 Y Tylwyth Teg's website was designed by Melinda Reese and it looked completely different from ours, as did their mass mailings. In 1998 the copyright on their site read

"This site created by Dancing Spirit Web Creations.
design copyright 1998 Melinda Reese, Dancing Spirit Web Creations."

In 1998, they called their event the "21st Annual Gathering of the Tribes", we called our events "The Spring or Fall Gathering of the Tribes" (we did two Gatherings a year, they had one)

This is a mass email sent out by Y Tylwyth Teg on March 28, 1998
<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

advertising their 21 Annual Gathering of the Tribes and explaining that they had just lost their entire hard drive and are planning to design a website for their event soon. As you can see it in no way even remotely resembles our mailing or site (which we had been using since 1997)

This is the mass mailing we sent out during the same time period in March of 1998
<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html>

The Y Tylwyth Teg Gathering website didn't look anything like our Gathering site in 1998 either.

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html>

<http://www.tylwythteg.com/gathering1.html>

{*note* it appears that Y Tylwyth Teg has removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

In April of 1998 Y Tylwyth Teg officers began to publicly accuse us of "stealing the name of their Gathering". They also claimed to have created the first "Gathering of the Tribes". Both of these statements are completely false. You can read the truth about their claims

HERE {<http://www.OutoftheDark.com/Plagiarized/GatHistory.html>}

After Y Tylwyth Teg began their slander campaign against us their Gathering website and mailings begin to look a LOT like ours, cut and paste, word for word in many places. They also began to call their event the "Spring or Fall Gathering of the Tribes"

<http://www.tylwythteg.com/gathering1.html>

{*note* they have removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

The copyright on their page changed as well to read:

"This site created by Camelot Web Creations.
Content copyright 1998 The Church of Y Tylwyth Teg;
design copyright 1999 Janet Partin, Camelot Web Creations."

Our site has not changed much from 1997 to 2001. Different guests but the same general verbiage. In 1999 Y Tylwyth Teg stole a good portion of our site, changed the name of their event to more resemble ours, sent out mass mailings that were identical to ours in many respects, moved their event's date to coincide with ours, and began to engage in other grossly unethical behavior. It is now 2001 and they continue to use the paragraphs they stole from us and make false claims about the origins of the first Gathering of the Tribes.

We were about to take Y Tylwyth Teg to court and we had gone so far as to engage an attorney in Georgia when one of their officers died unexpectedly. Being Virginians, we did not wish to mess with folks while they were grieving. You just don't do that in the South regardless of how much someone has offended you, so we let the matter drop for a time. Then we began to wonder if this person ever really existed at all when we prepared to go to court and the plagiarism was suddenly blamed on a dead person. You can't sue a dead person you see :-/

Y Tylwyth Teg has continued to use the material they stole from us, and we get a ton of email every time they send out a mailing that appears to be designed to look as much like ours as possible. Our Gathering attendees and presenters are justifiably concerned that "newbies" might be confused by Y Tylwyth Teg's misleading "copycat" mailings and site, so they tell us about them ...over...and over....and over again :-) While we appreciate everyone's concern, we are getting right tired of answering the same questions over...and over...and over again. This is why we have created this page. Anyone who is interested can come here, read the facts and decide for themselves whether or not Y Tylwyth Teg has lied about and stolen from our organization.

Relevant links synopsis:

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1996

A scan of our snail mail flyer for our Autumn Gathering of the Tribes 1996 which was canceled due to a site dispute with Harvest Faire We have been told by former Y Tylwyth Teg members that their 1996 Gathering was canceled, but we have not been able to acquire hardcopy evidence. If you have any we would love to see it :-)

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1997 While we do have copies of Y Tylwyth Teg's snail mail Gathering packet for 1997, we can not post that information here. None of our work is contained in their 1997 snail mail.

Our first Gathering website in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/GatFall1997.html> Y Tylwyth Teg did not have Gathering website in 1997

Our Gathering mass mailing in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/MMFall1997.html> We could not find any evidence of any Y Tylwyth Teg Gathering mass emailings in 1997

Our Gathering website in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html> Y Tylwyth Teg's

Gathering website in Spring 1998

<http://www.tylwythteg.com/gathering1.html>

They have removed this site. Ashamed of their old Gathering pages? We do have copies available at our office for viewing.

Our Gathering mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html> Y Tylwyth Teg's

mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

Our Gathering mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/MMSpring1999.html> Y Tylwyth Teg's

mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

Our Gathering website in Fall 1999

<http://www.OutoftheDark.com/Plagiarized/GatFall1999.html> Y Tylwyth Teg's website in Fall 1999

<http://www.tylwythteg.com/gathering2.html>

They removed this site too. If you would like to see what they are ashamed of, we have copies.

Our Current Gathering website

<http://www.OutoftheDark.com/Gathering/Y Tylwyth Teg's current website>

<http://www.tylwythteg.com/gathering3.html>

These links are to documents that prove that in 1996 we wrote and began using the various phrases that Y Tylwyth Teg stole from us in 1999. A close examination of these links will show how our site has developed over the years as we have added new material. Said examination will also show how Y Tylwyth Teg abruptly changed their format in 1999 and began using the plagiarized phrases.

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Thank You,
Betsy Ashby

<https://promo.net/pg/index.html>

224 captures

19 May 2000 - 12 Dec 2025

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2013 2014 2015

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3 captures

26 Mar 2004 - 5 Apr 2009

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16
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About this capture

ETCSLtranslation : t.1.4.1

Inana's descent to the nether world

1-5. From the great heaven she set her mind on the great below. From the great heaven the goddess set her mind on the great below. From the great heaven Inana set her mind on the great below. My mistress abandoned heaven, abandoned earth, and descended to the underworld. Inana abandoned heaven, abandoned earth, and descended to the underworld.

6-13. She abandoned the office of en, abandoned the office of lagar, and descended to the underworld. She abandoned the E-ana in Unug, and descended to the underworld. She abandoned the E-muš-kalama in Bad-tibira, and descended to the underworld. She abandoned the Giguna in Zabalam, and descended to the underworld. She abandoned the E-šara in Adab, and descended to the underworld. She abandoned the Barag-dur-ġara in Nibru, and descended to the underworld. She abandoned the Ĥursaġ-kalama in Kiš, and descended to the underworld. She abandoned the E-Ulmaš in Agade, and descended to the underworld. {(1 ms. adds 8 lines:) She abandoned the Ibgal in Umma, and descended to the underworld. She abandoned the E-Dilmuna in Urim, and descended to the underworld. She abandoned the Amaš-e-kug in Kisiga, and descended to the underworld. She abandoned the E-ešdam-kug in Ġirsu, and descended to the underworld. She abandoned the E-sig-meše-du in Isin, and descended to the underworld. She abandoned the Anzagar in Akšak, and descended to the underworld. She abandoned the Niġin-ġar-kug in Šuruppag, and descended to the underworld. She abandoned the E-šag-ĥula in Kazallu, and descended to the underworld.}

14-19. She took the seven divine powers. She collected the divine powers and grasped them in her hand. With the good divine powers, she went on her way. She put a turban, headgear for the open country, on her head. She took a wig for her forehead. She hung small lapis-lazuli beads around her neck.

20-25. She placed twin egg-shaped beads on her breast. She covered her body with a pala dress, the garment of ladyship. She placed mascara which is called "Let a man come, let him come" on her eyes. She pulled the pectoral which is called "Come, man, come" over her breast. She placed a golden ring on her hand. She held the lapis-lazuli measuring rod and measuring line in her hand.

26-27. Inana travelled towards the underworld. Her minister Ninšubur travelled behind her.

28-31. Holy Inana said to Ninšubur: "Come my faithful minister of E-ana, {my minister who speaks fair words, my escort who speaks trustworthy words} {(1 ms. has instead:) I

am going to give you instructions: my instructions must be followed; I am going to say something to you: it must be observed}."

32-36. "On this day I will descend to the underworld. When I have arrived in the underworld, make a lament for me on the ruin mounds. Beat the drum for me in the sanctuary. Make the rounds of the houses of the gods for me."

37-40. "Lacerate your eyes for me, lacerate your nose for me. {(1 ms. adds the line:) Lacerate your ears for me, in public.} In private, lacerate your buttocks for me. Like a pauper, clothe yourself in a single garment and all alone set your foot in the E-kur, the house of Enlil."

41-47. "When you have entered the E-kur, the house of Enlil, lament before Enlil: "Father Enlil, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

48-56. "If Enlil does not help you in this matter, go to Urim. In the E-mud-kura at Urim, when you have entered the E-kiš-nu-ĝal, the house of Nanna, lament before Nanna: "Father Nanna, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

57-64. "And if Nanna does not help you in this matter, go to Eridug. In Eridug, when you have entered the house of Enki, lament before Enki: "Father Enki, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

65-67. "Father Enki, the lord of great wisdom, knows about the life-giving plant and the life-giving water. He is the one who will restore me to life."

68-72. When Inana travelled on towards the underworld, her minister Ninšubur travelled on behind her. She said to her minister Ninšubur: "Go now, my Ninšubur, and pay attention. Don't neglect the instructions I gave you."

73-77. When Inana arrived at the palace Ganzir, she pushed aggressively on the door of the underworld. She shouted aggressively at the gate of the underworld: "Open up, doorman, open up. Open up, Neti, open up. I am all alone and I want to come in."

78-84. Neti, the chief doorman of the underworld, answered holy Inana: "Who are you?"

"I am Inana going to the east." "If you are Inana going to the east, why have you travelled to the land of no return? How did you set your heart on the road whose traveller never returns?"

85-89. Holy Inana answered him: "Because lord Gud-gal-ana, the husband of my elder sister holy Ereškigala, has died; in order to have his funeral rites observed, she offers generous libations at his wake -- that is the reason."

90-93. Neti, the chief doorman of the underworld, answered holy Inana: "Stay here, Inana. I will speak to my mistress. I will speak to my mistress Ereškigala and tell her what you have said."

94-101. Neti, the chief doorman of the underworld, entered the house of his mistress Ereškigala and said: "My mistress, there is a lone girl outside. It is Inana, your sister, and she has arrived at the palace Ganzer. She pushed aggressively on the door of the underworld. She shouted aggressively at the gate of the underworld. She has abandoned E-ana and has descended to the underworld."

102-107. "She has taken the seven divine powers. She has collected the divine powers and grasped them in her hand. She has come on her way with all the good divine powers. She has put a turban, headgear for the open country, on her head. She has taken a wig for her forehead. She has hung small lapis-lazuli beads around her neck."

108-113. "She has placed twin egg-shaped beads on her breast. She has covered her body with the pala dress of ladyship. She has placed mascara which is called "Let a man come" on her eyes. She has pulled the pectoral which is called "Come, man, come" over her breast. She has placed a golden ring on her hand. She is holding the lapis-lazuli measuring rod and measuring line in her hand."

114-122. When she heard this, Ereškigala slapped the side of her thigh. She bit her lip and took the words to heart. She said to Neti, her chief doorman: "Come Neti, my chief doorman of the underworld, don't neglect the instructions I will give you. Let the seven gates of the underworld be bolted. Then let each door of the palace Ganzer be opened separately. As for her, after she has entered, and crouched down and had her clothes removed, they will be carried away."

123-128. Neti, the chief doorman of the underworld, paid attention to the instructions of his mistress. He bolted the seven gates of the underworld. Then he opened each of the doors of the palace Ganzer separately. He said to holy Inana: "Come on, Inana, and enter."

129-133. And when Inana entered, {(1 ms. adds 2 lines:) the lapis-lazuli measuring rod and measuring line were removed from her hand, when she entered the first gate,} the turban, headgear for the open country, was removed from her head. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

134-138. When she entered the second gate, the small lapis-lazuli beads were removed from her neck. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

139-143. When she entered the third gate, the twin egg-shaped beads were removed from her breast. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

144-148. When she entered the fourth gate, the "Come, man, come" pectoral was removed from her breast. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

149-153. When she entered the fifth gate, the golden ring was removed from her hand. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

154-158. When she entered the sixth gate, the lapis-lazuli measuring rod and measuring line were removed from her hand. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

159-163. When she entered the seventh gate, the pala dress, the garment of ladyship, was removed from her body. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

164-172. After she had crouched down and had her clothes removed, they were carried away. Then she made her sister Ereškigala rise from her throne, and instead she sat on her throne. The Anuna, the seven judges, rendered their decision against her. They looked at her -- it was the look of death. They spoke to her -- it was the speech of anger. They shouted at her -- it was the shout of heavy guilt. The afflicted woman was turned into a corpse. And the corpse was hung on a hook.

173-175. After three days and three nights had passed, her minister Ninšubur {(2 mss. add 2 lines:) , her minister who speaks fair words, her escort who speaks trustworthy words,} {carried out the instructions of her mistress} {(1 ms. has instead 2 lines:) did not forget her orders, she did not neglect her instructions}.

176-182. She made a lament for her in her ruined (houses). She beat the drum for her in the sanctuaries. She made the rounds of the houses of the gods for her. She lacerated her eyes for her, she lacerated her nose. In private she lacerated her buttocks for her. Like a pauper, she clothed herself in a single garment, and all alone she set her foot in the E-kur, the house of Enlil.

183-189. When she had entered the E-kur, the house of Enlil, she lamented before Enlil: "Father Enlil, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

190-194. In his rage father Enlil answered Ninšubur: "My daughter craved the great heaven and she craved the great below as well. Inana craved the great heaven and she craved the great below as well. The divine powers of the underworld are divine powers which should not be craved, for whoever gets them must remain in the underworld. Who, having got to that place, could then expect to come up again?"

195-203. Thus father Enlil did not help in this matter, so she went to Urim. In the E-mud-kura at Urim, when she had entered the E-kiš-nu-ĝal, the house of Nanna, she lamented before Nanna: "Father Nanna, don't let your daughter be killed in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

204-208. In his rage father Nanna answered Ninšubur: "My daughter craved the great heaven and she craved the great below as well. Inana craved the great heaven and she craved the great below as well. The divine powers of the underworld are divine powers which should not be craved, for whoever gets them must remain in the underworld. Who, having got to that place, could then expect to come up again?"

209-216. Thus father Nanna did not help her in this matter, so she went to Eridug. In Eridug, when she had entered the house of Enki, she lamented before Enki: "Father Enki, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

217-225. Father Enki answered Ninšubur: "What has my daughter done? She has me worried. What has Inana done? She has me worried. What has the mistress of all the lands done? She has me worried. What has the hierodule of An done? She has me worried." {(1 ms. adds 1 line:) Thus father Enki helped her in this matter.} He removed some dirt from the tip of his fingernail and created the kur-ĝara. He removed some dirt from the tip of his other fingernail and created the gala-tura. To the kur-ĝara he gave the life-giving plant. To the gala-tura he gave the life-giving water.

226-235. {Then father Enki spoke out to the gala-tura and the kur-ĝara:} " {(1 ms. has instead the line:) One of you sprinkle the life-giving plant over her, and the other the life-giving water.} Go and direct your steps to the underworld. Flit past the door like flies. Slip through the door pivots like phantoms. The mother who gave birth, Ereškigala, on

account of her children, is lying there. Her holy shoulders are not covered by a linen cloth. Her breasts are not full like a šagan vessel. Her nails are like a pickaxe (?) upon her. The hair on her head is bunched up as if it were leeks."

236-245. "When she says "Oh my heart", you are to say "You are troubled, our mistress, oh your heart". When she says "Oh my liver", you are to say "You are troubled, our mistress, oh your liver". (She will then ask:) "Who are you? Speaking to you from my heart to your heart, from my liver to your liver -- if you are gods, let me talk with you; if you are mortals, may a destiny be decreed for you." Make her swear this by heaven and earth.

1 line fragmentary"

246-253. "They will offer you a riverful of water -- don't accept it. They will offer you a field with its grain -- don't accept it. But say to her: "Give us the corpse hanging on the hook." (She will answer:) "That is the corpse of your queen." Say to her: "Whether it is that of our king, whether it is that of our queen, give it to us." She will give you the corpse hanging on the hook. One of you sprinkle on it the life-giving plant and the other the life-giving water. Thus let Inana arise."

254-262. The gala-tura and the kur-ğara paid attention to the instructions of Enki. They flitted through the door like flies. They slipped through the door pivots like phantoms. The mother who gave birth, Ereškigala, because of her children, was lying there. Her holy shoulders were not covered by a linen cloth. Her breasts were not full like a šagan vessel. Her nails were like a pickaxe (?) upon her. The hair on her head was bunched up as if it were leeks.

263-272. When she said "Oh my heart", they said to her "You are troubled, our mistress, oh your heart". When she said "Oh my liver", they said to her "You are troubled, our mistress, oh your liver". (Then she asked:) "Who are you? I tell you from my heart to your heart, from my liver to your liver -- if you are gods, I will talk with you; if you are mortals, may a destiny be decreed for you." They made her swear this by heaven and earth. They

273-281. They were offered a river with its water -- they did not accept it. They were offered a field with its grain -- they did not accept it. They said to her: "Give us the corpse hanging on the hook." Holy Ereškigala answered the gala-tura and the kur-ğara: "The corpse is that of your queen." They said to her: "Whether it is that of our king or that of our queen, give it to us." They were given the corpse hanging on the hook. One of them sprinkled on it the life-giving plant and the other the life-giving water. And thus Inana arose.

282-289. Ereškigala said to the gala-tura and the kur-ğara: "Bring your queen, your has been seized." Inana, because of Enki's instructions, was about to ascend from the underworld. But as Inana was about to ascend from the underworld, the Anuna seized her: "Who has ever ascended from the underworld, has ascended unscathed from the underworld? If Inana is to ascend from the underworld, let her provide a

substitute for herself."

290-294. So when Inana left the underworld, the one in front of her, though not a minister, held a sceptre in his hand; the one behind her, though not an escort, carried a mace at his hip, while the small demons, like a reed enclosure, and the big demons, like the reeds of a fence, restrained her on all sides.

295-305. Those who accompanied her, those who accompanied Inana, know no food, know no drink, eat no flour offering and drink no libation. {They accept no pleasant gifts. They never enjoy the pleasures of the marital embrace, never have any sweet children to kiss. They tear away the wife from a man's embrace. They snatch the son from a man's knee. They make the bride leave the house of her father-in-law} {(instead of lines 300-305, 1 ms. has 2 lines:) They take the wife away from a man's embrace. They take away the child hanging on a wet-nurse's breasts}. {(1 ms. adds 3 lines:) They crush no bitter garlic. They eat no fish, they eat no leeks. They, it was, who accompanied Inana.}

306-310. After Inana had ascended from the underworld, Ninšubur threw herself at her feet at the door of the Ganzer. She had sat in the dust and clothed herself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take her back."

311-321. Holy Inana answered the demons: "This is my minister of fair words, my escort of trustworthy words. She did not forget my instructions. She did not neglect the orders I gave her. She made a lament for me on the ruin mounds. She beat the drum for me in the sanctuaries. She made the rounds of the gods' houses for me. She lacerated her eyes for me, lacerated her nose for me. {(1 ms. adds 1 line:) She lacerated her ears for me in public.} In private, she lacerated her buttocks for me. Like a pauper, she clothed herself in a single garment."

322-328. "All alone she directed her steps to the E-kur, to the house of Enlil, and to Urim, to the house of Nanna, and to Eridug, to the house of Enki. {(1 ms. adds 1 line:) She wept before Enki.} She brought me back to life. How could I turn her over to you? Let us go on. Let us go on to the Sig-kuršaga in Umma."

329-333. At the Sig-kuršaga in Umma, Šara, in his own city, threw himself at her feet. He had sat in the dust and dressed himself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take him back."

334-338. Holy Inana answered the demons: "Šara is my singer, my manicurist and my hairdresser. How could I turn him over to you? Let us go on. Let us go on to the E-muš-kalama in Bad-tibira."

339-343. At the E-muš-kalama in Bad-tibira, Lulal, in his own city, threw himself at her feet. He had sat in the dust and clothed himself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take him back."

344-347. Holy Inana answered the demons: "Outstanding Lulal follows me at my right and my left. How could I turn him over to you? Let us go on. Let us go on to the great apple tree in the plain of Kulaba."

348-353. They followed her to the great apple tree in the plain of Kulaba. There was Dumuzid clothed in a magnificent garment and seated magnificently on a throne. The demons seized him there by his thighs. The seven of them poured the milk from his churns. The seven of them shook their heads like They would not let the shepherd play the pipe and flute before her (?).

354-358. She looked at him, it was the look of death. She spoke to him (?), it was the speech of anger. She shouted at him (?), it was the shout of heavy guilt: "How much longer? Take him away." Holy Inana gave Dumuzid the shepherd into their hands.

359-367. Those who had accompanied her, who had come for Dumuzid, know no food, know no drink, eat no flour offering, drink no libation. They never enjoy the pleasures of the marital embrace, never have any sweet children to kiss. They snatch the son from a man's knee. They make the bride leave the house of her father-in-law.

368-375. Dumuzid let out a wail and wept. The lad raised his hands to heaven, to Utu: "Utu, you are my brother-in-law. I am your relation by marriage. I brought butter to your mother's house. I brought milk to Ningal's house. Turn my hands into snake's hands and turn my feet into snake's feet, so I can escape my demons, let them not keep hold of me."

376-383. Utu accepted his tears. {(1 ms. adds 1 line:) Dumuzid's demons could not keep hold of him.} Utu turned Dumuzid's hands into snake's hands. He turned his feet into snake's feet. Dumuzid escaped his demons. {(1 ms. adds 1 line:) Like a saḡkal snake he} They seized
2 lines fragmentary Holy Inana her heart.

384-393. Holy Inana wept bitterly for her husband.
4 lines fragmentary She tore at her hair like esparto grass, she ripped it out like esparto grass. "You wives who lie in your men's embrace, where is my precious husband? You children who lie in your men's embrace, where is my precious child? Where is my man? Where? Where is my man? Where?"

394-398. A fly spoke to holy Inana: "If I show you where your man is, what will be my reward?" Holy Inana answered the fly: "If you show me where my man is, I will give you this gift: I will cover"

399-403. The fly helped (?) holy Inana. The young lady Inana decreed the destiny of the fly: "In the beer-house, may bronze vessels for you. You will live (?) like the sons of the wise." Now Inana decreed this fate and thus it came to be.

404-410. was weeping. She came up to the sister (?) and by the hand: "Now,

alas, my You for half the year and your sister for half the year: when you are demanded, on that day you will stay, when your sister is demanded, on that day you will be released." Thus holy Inana gave Dumuzid as a substitute

411-412. Holy Ereškigala -- sweet is your praise.

Revision history

19.iii.1998-10.iv.1998: GC, editor: adapting translation

26.iv.1998: JAB, editor: proofreading

27.x.1998: JAB, editor: minor corrections

29.xi.1999: GC, editor: SGML tagging

21.i.2000: ER, editor: proofreading SGML

01.vi.2003: GC/JE, editor/technical developer: XML/TEI conversion

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<http://www-etcs1.orient.ox.ac.uk/cgi-bin/etcs1mac.cgi?text=t.1.4.1>

3 captures

26 Mar 2004 - 5 Apr 2009

Mar MAR Apr

16

2004 2005 2009

About this capture

ETCSLtranslation : t.1.4.1

Inana's descent to the nether world

1-5. From the great heaven she set her mind on the great below. From the great heaven the goddess set her mind on the great below. From the great heaven Inana set her mind on the great below. My mistress abandoned heaven, abandoned earth, and descended to the underworld. Inana abandoned heaven, abandoned earth, and descended to the underworld.

6-13. She abandoned the office of en, abandoned the office of lagar, and descended to the underworld. She abandoned the E-ana in Unug, and descended to the underworld. She abandoned the E-muš-kalama in Bad-tibira, and descended to the underworld. She abandoned the Giguna in Zabalam, and descended to the underworld. She abandoned the E-šara in Adab, and descended to the underworld. She abandoned the Barag-dur-ğara in Nibru, and descended to the underworld. She abandoned the Ĥursağ-kalama in Kiš, and descended to the underworld. She abandoned the E-Ulmaš in Agade, and descended to the underworld. {(1 ms. adds 8 lines:)} She abandoned the Ibgal in Umma, and descended to the underworld. She abandoned the E-Dilmuna in Urim, and descended to the underworld. She abandoned the Amaš-e-kug in Kisiga, and descended to the underworld. She abandoned the E-ešdam-kug in Ĝirsu, and descended to the underworld. She abandoned the E-sig-meše-du in Isin, and descended to the underworld. She abandoned the Anzagar in Akšak, and descended to the underworld. She abandoned the Niğin-ğar-kug in Šuruppak, and descended to the underworld. She abandoned the E-šag-ğula in Kazallu, and descended to the underworld.}

14-19. She took the seven divine powers. She collected the divine powers and grasped them in her hand. With the good divine powers, she went on her way. She put a turban, headgear for the open country, on her head. She took a wig for her forehead. She hung small lapis-lazuli beads around her neck.

20-25. She placed twin egg-shaped beads on her breast. She covered her body with a pala dress, the garment of ladyship. She placed mascara which is called "Let a man come, let him come" on her eyes. She pulled the pectoral which is called "Come, man, come" over her breast. She placed a golden ring on her hand. She held the lapis-lazuli measuring rod and measuring line in her hand.

26-27. Inana travelled towards the underworld. Her minister Ninšubur travelled behind her.

28-31. Holy Inana said to Ninšubur: "Come my faithful minister of E-ana, {my minister who speaks fair words, my escort who speaks trustworthy words} {(1 ms. has instead:) I am going to give you instructions: my instructions must be followed; I am going to say something to you: it must be observed}."

32-36. "On this day I will descend to the underworld. When I have arrived in the underworld, make a lament for me on the ruin mounds. Beat the drum for me in the sanctuary. Make the rounds of the houses of the gods for me."

37-40. "Lacerate your eyes for me, lacerate your nose for me. {(1 ms. adds the line:) Lacerate your ears for me, in public.} In private, lacerate your buttocks for me. Like a pauper, clothe yourself in a single garment and all alone set your foot in the E-kur, the house of Enlil."

41-47. "When you have entered the E-kur, the house of Enlil, lament before Enlil: "Father Enlil, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

48-56. "If Enlil does not help you in this matter, go to Urim. In the E-mud-kura at Urim, when you have entered the E-kiš-nu-ĝal, the house of Nanna, lament before Nanna: "Father Nanna, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

57-64. "And if Nanna does not help you in this matter, go to Eridug. In Eridug, when you have entered the house of Enki, lament before Enki: "Father Enki, don't let anyone kill

your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."""

65-67. "Father Enki, the lord of great wisdom, knows about the life-giving plant and the life-giving water. He is the one who will restore me to life."

68-72. When Inana travelled on towards the underworld, her minister Ninšubur travelled on behind her. She said to her minister Ninšubur: "Go now, my Ninšubur, and pay attention. Don't neglect the instructions I gave you."

73-77. When Inana arrived at the palace Ganzir, she pushed aggressively on the door of the underworld. She shouted aggressively at the gate of the underworld: "Open up, doorman, open up. Open up, Neti, open up. I am all alone and I want to come in."

78-84. Neti, the chief doorman of the underworld, answered holy Inana: "Who are you?" "I am Inana going to the east." "If you are Inana going to the east, why have you travelled to the land of no return? How did you set your heart on the road whose traveller never returns?"

85-89. Holy Inana answered him: "Because lord Gud-gal-ana, the husband of my elder sister holy Ereškigala, has died; in order to have his funeral rites observed, she offers generous libations at his wake -- that is the reason."

90-93. Neti, the chief doorman of the underworld, answered holy Inana: "Stay here, Inana. I will speak to my mistress. I will speak to my mistress Ereškigala and tell her what you have said."

94-101. Neti, the chief doorman of the underworld, entered the house of his mistress Ereškigala and said: "My mistress, there is a lone girl outside. It is Inana, your sister, and she has arrived at the palace Ganzir. She pushed aggressively on the door of the underworld. She shouted aggressively at the gate of the underworld. She has abandoned E-ana and has descended to the underworld."

102-107. "She has taken the seven divine powers. She has collected the divine powers and grasped them in her hand. She has come on her way with all the good divine powers. She has put a turban, headgear for the open country, on her head. She has taken a wig for her forehead. She has hung small lapis-lazuli beads around her neck."

108-113. "She has placed twin egg-shaped beads on her breast. She has covered her body with the pala dress of ladyship. She has placed mascara which is called "Let a man come" on her eyes. She has pulled the pectoral which is called "Come, man, come" over her breast. She has placed a golden ring on her hand. She is holding the lapis-lazuli measuring rod and measuring line in her hand."

114-122. When she heard this, Ereškigala slapped the side of her thigh. She bit her lip and took the words to heart. She said to Neti, her chief doorman: "Come Neti, my chief doorman of the underworld, don't neglect the instructions I will give you. Let the seven gates of the underworld be bolted. Then let each door of the palace Ganzir be opened separately. As for her, after she has entered, and crouched down and had her clothes removed, they will be carried away."

123-128. Neti, the chief doorman of the underworld, paid attention to the instructions of his mistress. He bolted the seven gates of the underworld. Then he opened each of the doors of the palace Ganzir separately. He said to holy Inana: "Come on, Inana, and enter."

129-133. And when Inana entered, {(1 ms. adds 2 lines:) the lapis-lazuli measuring rod and measuring line were removed from her hand, when she entered the first gate,} the turban, headgear for the open country, was removed from her head. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

134-138. When she entered the second gate, the small lapis-lazuli beads were removed from her neck. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

139-143. When she entered the third gate, the twin egg-shaped beads were removed from her breast. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

144-148. When she entered the fourth gate, the "Come, man, come" pectoral was removed from her breast. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

149-153. When she entered the fifth gate, the golden ring was removed from her hand. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

154-158. When she entered the sixth gate, the lapis-lazuli measuring rod and measuring line were removed from her hand. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

159-163. When she entered the seventh gate, the pala dress, the garment of ladyship, was removed from her body. "What is this?" "Be satisfied, Inana, a divine power of the underworld has been fulfilled. Inana, you must not open your mouth against the rites of the underworld."

164-172. After she had crouched down and had her clothes removed, they were carried away. Then she made her sister Ereškigala rise from her throne, and instead she sat on her throne. The Anuna, the seven judges, rendered their decision against her. They looked at her -- it was the look of death. They spoke to her -- it was the speech of anger. They shouted at her -- it was the shout of heavy guilt. The afflicted woman was turned into a corpse. And the corpse was hung on a hook.

173-175. After three days and three nights had passed, her minister Ninšubur {(2 mss. add 2 lines:) , her minister who speaks fair words, her escort who speaks trustworthy words,} {carried out the instructions of her mistress} {(1 ms. has instead 2 lines:) did not forget her orders, she did not neglect her instructions}.

176-182. She made a lament for her in her ruined (houses). She beat the drum for her in the sanctuaries. She made the rounds of the houses of the gods for her. She lacerated her eyes for her, she lacerated her nose. In private she lacerated her buttocks for her. Like a pauper, she clothed herself in a single garment, and all alone she set her foot in the E-kur, the house of Enlil.

183-189. When she had entered the E-kur, the house of Enlil, she lamented before Enlil: "Father Enlil, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

190-194. In his rage father Enlil answered Ninšubur: "My daughter craved the great heaven and she craved the great below as well. Inana craved the great heaven and she craved the great below as well. The divine powers of the underworld are divine powers which should not be craved, for whoever gets them must remain in the underworld. Who, having got to that place, could then expect to come up again?"

195-203. Thus father Enlil did not help in this matter, so she went to Urim. In the E-mud-kura at Urim, when she had entered the E-kiš-nu-ĝal, the house of Nanna, she lamented before Nanna: "Father Nanna, don't let your daughter be killed in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

204-208. In his rage father Nanna answered Ninšubur: "My daughter craved the great heaven and she craved the great below as well. Inana craved the great heaven and she craved the great below as well. The divine powers of the underworld are divine powers which should not be craved, for whoever gets them must remain in the underworld. Who, having got to that place, could then expect to come up again?"

209-216. Thus father Nanna did not help her in this matter, so she went to Eridug. In Eridug, when she had entered the house of Enki, she lamented before Enki: "Father

Enki, don't let anyone kill your daughter in the underworld. Don't let your precious metal be alloyed there with the dirt of the underworld. Don't let your precious lapis lazuli be split there with the mason's stone. Don't let your boxwood be chopped up there with the carpenter's wood. Don't let young lady Inana be killed in the underworld."

217-225. Father Enki answered Ninšubur: "What has my daughter done? She has me worried. What has Inana done? She has me worried. What has the mistress of all the lands done? She has me worried. What has the hierodule of An done? She has me worried." {(1 ms. adds 1 line:) Thus father Enki helped her in this matter.} He removed some dirt from the tip of his fingernail and created the kur-ġara. He removed some dirt from the tip of his other fingernail and created the gala-tura. To the kur-ġara he gave the life-giving plant. To the gala-tura he gave the life-giving water.

226-235. {Then father Enki spoke out to the gala-tura and the kur-ġara:} " {(1 ms. has instead the line:) One of you sprinkle the life-giving plant over her, and the other the life-giving water.} Go and direct your steps to the underworld. Flit past the door like flies. Slip through the door pivots like phantoms. The mother who gave birth, Ereškigala, on account of her children, is lying there. Her holy shoulders are not covered by a linen cloth. Her breasts are not full like a šagan vessel. Her nails are like a pickaxe (?) upon her. The hair on her head is bunched up as if it were leeks."

236-245. "When she says "Oh my heart", you are to say "You are troubled, our mistress, oh your heart". When she says "Oh my liver", you are to say "You are troubled, our mistress, oh your liver". (She will then ask:) "Who are you? Speaking to you from my heart to your heart, from my liver to your liver -- if you are gods, let me talk with you; if you are mortals, may a destiny be decreed for you." Make her swear this by heaven and earth.
1 line fragmentary"

246-253. "They will offer you a riverful of water -- don't accept it. They will offer you a field with its grain -- don't accept it. But say to her: "Give us the corpse hanging on the hook." (She will answer:) "That is the corpse of your queen." Say to her: "Whether it is that of our king, whether it is that of our queen, give it to us." She will give you the corpse hanging on the hook. One of you sprinkle on it the life-giving plant and the other the life-giving water. Thus let Inana arise."

254-262. The gala-tura and the kur-ġara paid attention to the instructions of Enki. They flitted through the door like flies. They slipped through the door pivots like phantoms. The mother who gave birth, Ereškigala, because of her children, was lying there. Her holy shoulders were not covered by a linen cloth. Her breasts were not full like a šagan vessel. Her nails were like a pickaxe (?) upon her. The hair on her head was bunched up as if it were leeks.

263-272. When she said "Oh my heart", they said to her "You are troubled, our mistress, oh your heart". When she said "Oh my liver", they said to her "You are troubled, our mistress, oh your liver". (Then she asked:) "Who are you? I tell you from

my heart to your heart, from my liver to your liver -- if you are gods, I will talk with you; if you are mortals, may a destiny be decreed for you." They made her swear this by heaven and earth. They

273-281. They were offered a river with its water -- they did not accept it. They were offered a field with its grain -- they did not accept it. They said to her: "Give us the corpse hanging on the hook." Holy Ereškigala answered the gala-tura and the kur-ġara: "The corpse is that of your queen." They said to her: "Whether it is that of our king or that of our queen, give it to us." They were given the corpse hanging on the hook. One of them sprinkled on it the life-giving plant and the other the life-giving water. And thus Inana arose.

282-289. Ereškigala said to the gala-tura and the kur-ġara: "Bring your queen, your has been seized." Inana, because of Enki's instructions, was about to ascend from the underworld. But as Inana was about to ascend from the underworld, the Anuna seized her: "Who has ever ascended from the underworld, has ascended unscathed from the underworld? If Inana is to ascend from the underworld, let her provide a substitute for herself."

290-294. So when Inana left the underworld, the one in front of her, though not a minister, held a sceptre in his hand; the one behind her, though not an escort, carried a mace at his hip, while the small demons, like a reed enclosure, and the big demons, like the reeds of a fence, restrained her on all sides.

295-305. Those who accompanied her, those who accompanied Inana, know no food, know no drink, eat no flour offering and drink no libation. {They accept no pleasant gifts. They never enjoy the pleasures of the marital embrace, never have any sweet children to kiss. They tear away the wife from a man's embrace. They snatch the son from a man's knee. They make the bride leave the house of her father-in-law} {(instead of lines 300-305, 1 ms. has 2 lines:) They take the wife away from a man's embrace. They take away the child hanging on a wet-nurse's breasts}. {(1 ms. adds 3 lines:) They crush no bitter garlic. They eat no fish, they eat no leeks. They, it was, who accompanied Inana.}

306-310. After Inana had ascended from the underworld, Ninšubur threw herself at her feet at the door of the Ganzer. She had sat in the dust and clothed herself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take her back."

311-321. Holy Inana answered the demons: "This is my minister of fair words, my escort of trustworthy words. She did not forget my instructions. She did not neglect the orders I gave her. She made a lament for me on the ruin mounds. She beat the drum for me in the sanctuaries. She made the rounds of the gods' houses for me. She lacerated her eyes for me, lacerated her nose for me. {(1 ms. adds 1 line:) She lacerated her ears for me in public.} In private, she lacerated her buttocks for me. Like a pauper, she clothed herself in a single garment."

322-328. "All alone she directed her steps to the E-kur, to the house of Enlil, and to Urim, to the house of Nanna, and to Eridug, to the house of Enki. {(1 ms. adds 1 line:) She wept before Enki.} She brought me back to life. How could I turn her over to you? Let us go on. Let us go on to the Sig-kuršaga in Umma."

329-333. At the Sig-kuršaga in Umma, Šara, in his own city, threw himself at her feet. He had sat in the dust and dressed himself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take him back."

334-338. Holy Inana answered the demons: "Šara is my singer, my manicurist and my hairdresser. How could I turn him over to you? Let us go on. Let us go on to the E-muš-kalama in Bad-tibira."

339-343. At the E-muš-kalama in Bad-tibira, Lulal, in his own city, threw himself at her feet. He had sat in the dust and clothed himself in a filthy garment. The demons said to holy Inana: "Inana, proceed to your city, we will take him back."

344-347. Holy Inana answered the demons: "Outstanding Lulal follows me at my right and my left. How could I turn him over to you? Let us go on. Let us go on to the great apple tree in the plain of Kulaba."

348-353. They followed her to the great apple tree in the plain of Kulaba. There was Dumuzid clothed in a magnificent garment and seated magnificently on a throne. The demons seized him there by his thighs. The seven of them poured the milk from his churns. The seven of them shook their heads like They would not let the shepherd play the pipe and flute before her (?).

354-358. She looked at him, it was the look of death. She spoke to him (?), it was the speech of anger. She shouted at him (?), it was the shout of heavy guilt: "How much longer? Take him away." Holy Inana gave Dumuzid the shepherd into their hands.

359-367. Those who had accompanied her, who had come for Dumuzid, know no food, know no drink, eat no flour offering, drink no libation. They never enjoy the pleasures of the marital embrace, never have any sweet children to kiss. They snatch the son from a man's knee. They make the bride leave the house of her father-in-law.

368-375. Dumuzid let out a wail and wept. The lad raised his hands to heaven, to Utu: "Utu, you are my brother-in-law. I am your relation by marriage. I brought butter to your mother's house. I brought milk to Ningal's house. Turn my hands into snake's hands and turn my feet into snake's feet, so I can escape my demons, let them not keep hold of me."

376-383. Utu accepted his tears. {(1 ms. adds 1 line:) Dumuzid's demons could not keep hold of him.} Utu turned Dumuzid's hands into snake's hands. He turned his feet into snake's feet. Dumuzid escaped his demons. {(1 ms. adds 1 line:) Like a saḡkal snake he} They seized

2 lines fragmentary Holy Inana her heart.

384-393. Holy Inana wept bitterly for her husband.

4 lines fragmentary She tore at her hair like esparto grass, she ripped it out like esparto grass. "You wives who lie in your men's embrace, where is my precious husband? You children who lie in your men's embrace, where is my precious child? Where is my man? Where? Where is my man? Where?"

394-398. A fly spoke to holy Inana: "If I show you where your man is, what will be my reward?" Holy Inana answered the fly: "If you show me where my man is, I will give you this gift: I will cover"

399-403. The fly helped (?) holy Inana. The young lady Inana decreed the destiny of the fly: "In the beer-house, may bronze vessels for you. You will live (?) like the sons of the wise." Now Inana decreed this fate and thus it came to be.

404-410. was weeping. She came up to the sister (?) and by the hand: "Now, alas, my You for half the year and your sister for half the year: when you are demanded, on that day you will stay, when your sister is demanded, on that day you will be released." Thus holy Inana gave Dumuzid as a substitute

411-412. Holy Ereškigala -- sweet is your praise.

Revision history

19.iii.1998-10.iv.1998: GC, editor: adapting translation

26.iv.1998: JAB, editor: proofreading

27.x.1998: JAB, editor: minor corrections

29.xi.1999: GC, editor: SGML tagging

21.i.2000: ER, editor: proofreading SGML

01.vi.2003: GC/JE, editor/technical developer: XML/TEI conversion

ETCSL home | Corpus list by number | Search the corpus | Consolidated bibliography

<http://www.outofthedark.com/Plagiarized/>

234 captures

20 Apr 2001 - 4 Oct 2024

Dec FEB Apr

07

2003 2005 2006

About this capture

Y Tylwyth Teg Stole From Us!

...and other nice people too :-0

****Update**** We have been contacted by a group of Fey folks called Faery Gold. They have a website which exposes, in great detail, the various teachings that Y Tylwyth Teg {Bill Wheeler and Victoria Wheeler, aka Rhuddlwm Gawr & Cerridwen Gawr's group}

have plagiarized.

<http://www.geocities.com/ferigold/ytfiles/index.html>

It appears that Y Tylwyth Teg has stolen material from Francesca De Grandis, Anna Korn, Mike Nichols, Gabriel Carrillo, Aiden Kelly and COG... in addition to CUUPs, Timothy Leary, and little 'ol us. Why we are starting to feel like we are in right fine company :-)

On another note...

Why is Y Tylwyth Teg promoting Asian tours where a man can have " ANY sexual fantasy fulfilled" on a Pagan website? Like we don't have enough trouble with the Fundies. Click here for the whole sick story

Well, well, well... "Y Tylwyth Teg Stole From Me" websites are popping up all over the place. This newest addition to the "Wheeler's Web Wall Of Shame" details how the works of Robert Cochrane have been ripped off.

<http://www.angelfire.com/wv/clanndroen/nithings.html>

With comments like "sex-starved egotistical bastard with delusions of godhood" ... what Rev. James "Vidicon" Cosby wrote about the Wheelers in the 05/27/2002 article of his column "Tales from the Third Lobe" in the online magazine TwoHeadedCat is both amusing and informative.

<http://www.twoheadedcat.com/arch/arch-tftl05272002.htm>

Now you just can't have a group like Y Tylwyth Teg in the Community without someone doing a satire of them.

This is a particularly good one :-)

<http://www.geocities.com/etwitchytwig>

Unfortunately geocities is being strange and you can't view this site with netscape, you have to open it in IE.

UPDATE Y Tylwyth Teg has removed from their website SOME of the material they stole from us. Wonderful.... we are thrilled. Now they just need to remove the rest of what they plagiarized :-/ They should remove the "Lake Watch" workshare from the stuff they stole from us too...either that or get themselves a lake LOL

Yes, the sad but true fact is that Y Tylwyth Teg has stolen a good portion of their Gathering website from us just as they have stolen information from published authors and claimed it as their own. They even stole the CUUPs mission statement {click here to jump to the purloined CUUPs mission statement} If you still have any questions about this issue after reading this site, feel free to email us, but PLEASE read this site completely first! If you email us a question that is addressed on this site, you will just get an robo-mail message directing you to this site :-)

The following are some examples of my original writings that Y Tylwyth Teg stole from us in 1999 and still have posted on their site

<http://www.tylwythteg.com/gathering3.html>

and are distributing in their mass mailings.

****Update**** As of August some of the stolen phrases have been removed from their page, some remain, including the CUUPs statement of purpose stolen by Y Tylwyth Teg

I wrote:

Leave your mundane worries at the gate, get your home away from home set up, and settle in for an enjoyable weekend of Pagan Networking, Knowledge Exchange, and

Fun.

Y Tylwyth Teg plagiarized:

Leave your mundane worries at home, get your tent or camper set up, and settle in for an enjoyable weekend of Pagan Networking, Drumming, Music, Knowledge Exchange, and Fun.

I wrote:

The Gathering is growing by leaps and bounds! This tremendous upsurge of interest in Pagan, Wiccan, and other "Magical" Traditions is not just a local phenomenon, it is a National, even International wonder to behold! We are proud to be a part of it!

Y Tylwyth Teg plagiarized:

The Gathering is growing by leaps and bounds! There is a tremendous upsurge of interest in Pagan, Wiccan, and other "Earth" Traditions. This is an International wonder to behold and we are proud to be a part of it!

I wrote:

There will be the traditional potluck dinner Friday night, followed by a bonfire and drumming, a HUGE Bonfire Saturday night to drum and dance around, special children's activities throughout the event, and much, much more!

Y Tylwyth Teg plagiarized:

There will also be a traditional potluck dinner on Saturday, followed by a Ritual, baldric circle and drumming, a Bonfire Thursday and Friday night to drum and dance around, special children's activities throughout the event, and much, much more!

I wrote:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

Y Tylwyth Teg plagiarized:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

I wrote:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the main way we keep our costs down. Each member is asked to sign up for one 2 hour work shift in registration, information, set up, clean up, lake watch, etc. Sign up

sheets for the different work shift slots will be available at registration. Sign up early to get you favored time slot and area.

Y Tylwyth Teg plagiarized:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the way we keep our costs down. Each member is asked to sign up for one 2 hour work shift for: registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get your favored time slot and area.

I wrote:

The site is semi-primitive. There is running, hot water and there are a few flush toilets, but no showers. Porta potties will be used to supplement the porcelain thrones. Bring your solar shower!

Y Tylwyth Teg plagiarized:

The Pioneer Site is primitive. There is running, cold water and there are Porta Potties, but no showers. There are a few flush toilets near the lake (200 yards). Bring your solar shower! There ARE showers at the developed campsites about a quarter mile away.

I wrote:

We are VERY sorry but Clothes are NOT optional at this event, they are required.

Y Tylwyth Teg plagiarized:

We are sorry but Clothes are NOT optional at this event; they are required.

I wrote:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

Y Tylwyth Teg plagiarized:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

I wrote:

All written requests for information should include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

Y Tylwyth Teg plagiarized:

All written requests for information must include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

I wrote:

If you wish to be removed from Out of the Dark's, Pagan Resource Center mailing list, e-mail Center@OutoftheDark.com and type "Remove" in the subject line. If you receive this message twice, please let us know. We apologize and promise that we will probable do it again in the future, no matter how hard we try to remove all the duplicate listings. Permission to re post this mailing in it's entirety is granted. Please include the Signature information below with any re posting. Thank you

Y Tylwyth Teg plagiarized:

If you wish to be removed from Southeastern Pagan Alliance Resource Center mailing list, e-mail sepa@tylwythteg.com and type "Remove" in the subject line. If you receive this message twice, please let us know. Permission to re-post this mailing in it's entirety is granted. Please include all original signature information above with any re-posting.

This is the REAL kicker! They even stole the CUUPs mission statement (written at a CUUPs convocation in 1985), which we had permission to post on our site as a description of CUUPs. They just replaced "CUUPs" with "Y Tylwyth Teg" and "Unitarian Universalist" with "The Southeastern Pagan Alliance" and stole CUUP's work just as they did ours.

The CUUPs mission statement we posted:

The Group Ritual, and various other functions throughout the Gathering, are being performed by the EarthRising and Rising Tide CUUPS groups. The Covenant of Unitarian Universalist Pagans is formed for the purposes of enabling networking among Pagan identified UUs; providing outreach of Unitarian Universalism to the broader Pagan Community; providing educational materials on Paganism for Unitarian Universalist congregations and the general public; promoting Pagan and Jewish / Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Unitarian Universalist worship and celebration; providing support for Pagan identified UU religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

Y Tylwyth Teg plagiarized:

The Group Ritual, and various other functions throughout the Gathering, are being performed by members of Y Tylwyth Teg, Association of Cymry Wicca, and other Southeastern pagan participants. was formed for the purposes of enabling networking among Southeastern Pagans; providing outreach to the broader Pagan Community; providing educational materials on Paganism for southeastern Pagan congregations and the general public; promoting Pagan and Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Pagan worship and celebration; providing support for identified Pagan religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

In March of 1998 Y Tylwyth Teg's website was designed by Melinda Reese and it looked completely different from ours, as did their mass mailings.
In 1998 the copyright on their site read

"This site created by Dancing Spirit Web Creations.
design copyright 1998 Melinda Reese, Dancing Spirit Web Creations."

In 1998, they called their event the "21st Annual Gathering of the Tribes", we called our events "The Spring or Fall Gathering of the Tribes" (we did two Gatherings a year, they had one)

This is a mass email sent out by Y Tylwyth Teg on March 28, 1998
<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

advertising their 21 Annual Gathering of the Tribes and explaining that they had just lost their entire hard drive and are planning to design a website for their event soon. As you can see it in no way even remotely resembles our mailing or site (which we had been using since 1997)

This is the mass mailing we sent out during the same time period in March of 1998
<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html>

The Y Tylwyth Teg Gathering website didn't look anything like our Gathering site in 1998 either.

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html>

<http://www.tylwythteg.com/gathering1.html>

{*note* it appears that Y Tylwyth Teg has removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

In April of 1998 Y Tylwyth Teg officers began to publicly accuse us of "stealing the name of their Gathering". They also claimed to have created the first "Gathering of the Tribes".

Both of these statements are completely false. You can read the truth about their claims

HERE {<http://www.OutoftheDark.com/Plagiarized/GatHistory.html>}

After Y Tylwyth Teg began their slander campaign against us their Gathering website and mailings begin to look a LOT like ours, cut and paste, word for word in many places. They also began to call their event the "Spring or Fall Gathering of the Tribes"

<http://www.tylwythteg.com/gathering1.html>

{*note* they have removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

The copyright on their page changed as well to read:

"This site created by Camelot Web Creations.

Content copyright 1998 The Church of Y Tylwyth Teg;

design copyright 1999 Janet Partin, Camelot Web Creations."

Our site has not changed much from 1997 to 2001. Different guests but the same general verbiage. In 1999 Y Tylwyth Teg stole a good portion of our site, changed the name of their event to more resemble ours, sent out mass mailings that were identical to ours in many respects, moved their event's date to coincide with ours, and began to engage in other grossly unethical behavior. It is now 2001 and they continue to use the paragraphs they stole from us and make false claims about the origins of the first Gathering of the Tribes.

We were about to take Y Tylwyth Teg to court and we had gone so far as to engage an attorney in Georgia when one of their officers died unexpectedly. Being Virginians, we did not wish to mess with folks while they were grieving. You just don't do that in the South regardless of how much someone has offended you, so we let the matter drop for a time. Then we began to wonder if this person ever really existed at all when we prepared to go to court and the plagiarism was suddenly blamed on a dead person. You can't sue a dead person you see :-/

Y Tylwyth Teg has continued to use the material they stole from us, and we get a ton of email every time they send out a mailing that appears to be designed to look as much like ours as possible. Our Gathering attendees and presenters are justifiably concerned that "newbies" might be confused by Y Tylwyth Teg's misleading "copycat" mailings and site, so they tell us about them ...over...and over....and over again :-). While we appreciate everyone's concern, we are getting right tired of answering the same questions over...and over...and over again. This is why we have created this page.

Anyone who is interested can come here, read the facts and decide for themselves whether or not Y Tylwyth Teg has lied about and stolen from our organization.

Relevant links synopsis:

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1996

A scan of our snail mail flyer for our Autumn Gathering of the Tribes 1996 which was canceled due to a site dispute with Harvest Faire We have been told by former Y Tylwyth Teg members that their 1996 Gathering was canceled, but we have not been able to acquire hardcopy evidence. If you have any we would love to see it :-)

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1997 While we do have copies of Y Tylwyth Teg's snail mail Gathering packet for 1997, we can not post that information here. None of our work is contained in their 1997 snail mail.

Our first Gathering website in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/GatFall1997.html> Y Tylwyth Teg did not have Gathering website in 1997

Our Gathering mass mailing in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/MMFall1997.html> We could not find any evidence of any Y Tylwyth Teg Gathering mass emailings in 1997

Our Gathering website in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html> Y Tylwyth Teg's Gathering website in Spring 1998

<http://www.tylwythteg.com/gathering1.html>

They have removed this site. Ashamed of their old Gathering pages? We do have copies available at our office for viewing.

Our Gathering mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html> Y Tylwyth Teg's mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

Our Gathering mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/MMSpring1999.html> Y Tylwyth Teg's mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

Our Gathering website in Fall 1999

<http://www.OutoftheDark.com/Plagiarized/GatFall1999.html> Y Tylwyth Teg's website in Fall 1999

<http://www.tylwythteg.com/gathering2.html>

They removed this site too. If you would like to see what they are ashamed of, we have copies.

Our Current Gathering website

<http://www.OutoftheDark.com/Gathering/> Y Tylwyth Teg's current website

<http://www.tylwythteg.com/gathering3.html>

These links are to documents that prove that in 1996 we wrote and began using the various phrases that Y Tylwyth Teg stole from us in 1999. A close examination of these links will show how our site has developed over the years as we have added new

material. Said examination will also show how Y Tylwyth Teg abruptly changed their format in 1999 and began using the plagiarized phrases.

We truly wish this site was not necessary, but we have been the victim of thieves pure and simple. While we have no desire to create dissension in the Pagan Community, neither are we willing to allow someone to steal our work unchallenged. We will leave it to you the reader to speculate as to why Y Tylwyth Teg stole large portions of our site and redesigned their mailings and website to appear very similar to ours. While we decided that taking Y Tylwyth Teg to court for plagiarizing our site was just not worth the bother once they claimed a "dead person" was responsible for the theft of our material, we are obviously prepared to defend every statement we make here in a court of law should Y Tylwyth Teg take issue with this site.

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I'm sure that this page will get larger as folks ask questions I haven't thought to answer here. This site shall be our record and account of our public objection to Y Tylwyth Teg's plagiarization of our site, their claim to have "held the first Gathering of the Tribes" and their public accusation that we "stole the name of their Gathering". Hopefully this site has cleared up any questions that you the reader have regarding the "Gathering of the Tribes" or our dispute with Y Tylwyth Teg. If not, email us and the page will get longer.

Thank You,
Betsy Ashby

<http://www.outofthedark.com/Plagiarized/>
234 captures
20 Apr 2001 - 4 Oct 2024
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07
2003 2005 2006

[About this capture](#)

Y Tylwyth Teg Stole From Us!

...and other nice people too :-0

****Update**** We have been contacted by a group of Fey folks called Faery Gold. They have a website which exposes, in great detail, the various teachings that Y Tylwyth Teg {Bill Wheeler and Victoria Wheeler, aka Rhuddlwm Gawr & Cerridwen Gawr's group} have plagiarized.

<http://www.geocities.com/ferigold/ytfiles/index.html>

It appears that Y Tylwyth Teg has stolen material from Francesca De Grandis, Anna Korn, Mike Nichols, Gabriel Carrillo, Aiden Kelly and COG... in addition to CUUPs, Timothy Leary, and little 'ol us. Why we are starting to feel like we are in right fine company :-)

On another note... Why is Y Tylwyth Teg promoting Asian tours where a man can have "ANY sexual fantasy fulfilled" on a Pagan website? Like we don't have enough trouble with the Fundies. Click here for the whole sick story

Well, well, well... "Y Tylwyth Teg Stole From Me" websites are popping up all over the place. This newest addition to the "Wheeler's Web Wall Of Shame" details how the works of Robert Cochrane have been ripped off.

<http://www.angelfire.com/ww/clanndroen/nithings.html>

With comments like "sex-starved egotistical bastard with delusions of godhood" ... what Rev. James "Vidicon" Cosby wrote about the Wheelers in the 05/27/2002 article of his column "Tales from the Third Lobe" in the online magazine TwoHeadedCat is both amusing and informative.

<http://www.twoheadedcat.com/arch/arch-tftl05272002.htm>

Now you just can't have a group like Y Tylwyth Teg in the Community without someone doing a satire of them.

This is a particularly good one :-)

<http://www.geocities.com/yetwitchytwig>

Unfortunately geocities is being strange and you can't view this site with netscape, you have to open it in IE.

UPDATE Y Tylwyth Teg has removed from their website SOME of the material they stole from us. Wonderful.... we are thrilled. Now they just need to remove the rest of what they plagiarized :-/ They should remove the "Lake Watch" workshare from the stuff they stole from us too...either that or get themselves a lake LOL

Yes, the sad but true fact is that Y Tylwyth Teg has stolen a good portion of their Gathering website from us just as they have stolen information from published authors and claimed it as their own. They even stole the CUUPs mission statement {click here to jump to the purloined CUUPs mission statement} If you still have any questions about this issue after reading this site, feel free to email us, but PLEASE read this site completely first! If you email us a question that is addressed on this site, you will just get an robo-mail message directing you to this site :-)

The following are some examples of my original writings that Y Tylwyth Teg stole from us in 1999 and still have posted on their site

<http://www.tylwythteg.com/gathering3.html>

and are distributing in their mass mailings.

****Update**** As of August some of the stolen phrases have been removed from their

page, some remain, including the CUUPs statement of purpose stolen by Y Tylwyth Teg

I wrote:

Leave your mundane worries at the gate, get your home away from home set up, and settle in for an enjoyable weekend of Pagan Networking, Knowledge Exchange, and Fun.

Y Tylwyth Teg plagiarized:

Leave your mundane worries at home, get your tent or camper set up, and settle in for an enjoyable weekend of Pagan Networking, Drumming, Music, Knowledge Exchange, and Fun.

I wrote:

The Gathering is growing by leaps and bounds! This tremendous upsurge of interest in Pagan, Wiccan, and other "Magical" Traditions is not just a local phenomenon, it is a National, even International wonder to behold! We are proud to be a part of it!

Y Tylwyth Teg plagiarized:

The Gathering is growing by leaps and bounds! There is a tremendous upsurge of interest in Pagan, Wiccan, and other "Earth" Traditions. This is an International wonder to behold and we are proud to be a part of it!

I wrote:

There will be the traditional potluck dinner Friday night, followed by a bonfire and drumming, a HUGE Bonfire Saturday night to drum and dance around, special children's activities throughout the event, and much, much more!

Y Tylwyth Teg plagiarized:

There will also be a traditional potluck dinner on Saturday, followed by a Ritual, baldric circle and drumming, a Bonfire Thursday and Friday night to drum and dance around, special children's activities throughout the event, and much, much more!

I wrote:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

Y Tylwyth Teg plagiarized:

Everyone requesting admittance must fill out a membership form and sign a waiver. A valid picture ID must be presented at the gate. All minors must be accompanied by a parent or guardian. All minors must have a membership form and waiver, signed by the parent or guardian.

I wrote:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the main way we keep our costs down. Each member is asked to sign up for one 2 hour work shift in registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get you favored time slot and area.

Y Tylwyth Teg plagiarized:

Everyone is requested to do a 2 hour work shift at some point during the event. This is the way we keep our costs down. Each member is asked to sign up for one 2 hour work shift for: registration, information, set up, clean up, lake watch, etc. Sign up sheets for the different work shift slots will be available at registration. Sign up early to get your favored time slot and area.

I wrote:

The site is semi-primitive. There is running, hot water and there are a few flush toilets, but no showers. Porta potties will be used to supplement the porcelain thrones. Bring your solar shower!

Y Tylwyth Teg plagiarized:

The Pioneer Site is primitive. There is running, cold water and there are Porta Potties, but no showers. There are a few flush toilets near the lake (200 yards). Bring your solar shower! There ARE showers at the developed campsites about a quarter mile away.

I wrote:

We are VERY sorry but Clothes are NOT optional at this event, they are required.

Y Tylwyth Teg plagiarized:

We are sorry but Clothes are NOT optional at this event; they are required.

I wrote:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

Y Tylwyth Teg plagiarized:

Everyone is responsible for their own food, tents, trash collection, pets, children, attitudes and actions.

I wrote:

All written requests for information should include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

Y Tylwyth Teg plagiarized:

All written requests for information must include a stamped, self addressed envelope. Replies cannot be guaranteed without one. Long distance calls can only be returned collect. Organizers of the Gathering assume no responsibility for lost or misdirected mail. Do not send cash through the mail!!!!

I wrote:

If you wish to be removed from Out of the Dark's, Pagan Resource Center mailing list, e-mail Center@OutoftheDark.com and type "Remove" in the subject line. If you receive this message twice, please let us know. We apologize and promise that we will probable do it again in the future, no matter how hard we try to remove all the duplicate listings. Permission to re post this mailing in it's entirety is granted. Please include the Signature information below with any re posting. Thank you

Y Tylwyth Teg plagiarized:

If you wish to be removed from Southeastern Pagan Alliance Resource Center mailing list, e-mail sepa@tylwythteg.com and type "Remove" in the subject line. If you receive this message twice, please let us know. Permission to re-post this mailing in it's entirety is granted. Please include all original signature information above with any re-posting.

This is the REAL kicker! They even stole the CUUPs mission statement (written at a CUUPs convocation in 1985), which we had permission to post on our site as a description of CUUPs. They just replaced "CUUPs" with "Y Tylwyth Teg" and "Unitarian Universalist" with "The Southeastern Pagan Alliance" and stole CUUP's work just as they did ours.

The CUUPs mission statement we posted:

The Group Ritual, and various other functions throughout the Gathering, are being performed by the EarthRising and Rising Tide CUUPS groups. The Covenant of Unitarian Universalist Pagans is formed for the purposes of enabling networking among Pagan identified UUs; providing outreach of Unitarian Universalism to the broader Pagan Community; providing educational materials on Paganism for Unitarian Universalist congregations and the general public; promoting Pagan and Jewish /

Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Unitarian Universalist worship and celebration; providing support for Pagan identified UU religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

Y Tylwyth Teg plagiarized:

The Group Ritual, and various other functions throughout the Gathering, are being performed by members of Y Tylwyth Teg, Association of Cymry Wicca, and other Southeastern pagan participants. was formed for the purposes of enabling networking among Southeastern Pagans; providing outreach to the broader Pagan Community; providing educational materials on Paganism for southeastern Pagan congregations and the general public; promoting Pagan and Christian dialogue; encouraging the development of theological and liturgical materials based on earth and nature centered religious and spiritual perspectives; encouraging greater use of music, dance, visual arts, poetry, story, and creative ritual in Pagan worship and celebration; providing support for identified Pagan religious professionals and ministerial students; and fostering healing relationships with our Mother the Earth and all her children.

In March of 1998 Y Tylwyth Teg's website was designed by Melinda Reese and it looked completely different from ours, as did their mass mailings.
In 1998 the copyright on their site read

"This site created by Dancing Spirit Web Creations.
design copyright 1998 Melinda Reese, Dancing Spirit Web Creations."

In 1998, they called their event the "21st Annual Gathering of the Tribes", we called our events "The Spring or Fall Gathering of the Tribes" (we did two Gatherings a year, they had one)

This is a mass email sent out by Y Tylwyth Teg on March 28, 1998
<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

advertising their 21 Annual Gathering of the Tribes and explaining that they had just lost their entire hard drive and are planning to design a website for their event soon. As you can see it in no way even remotely resembles our mailing or site (which we had been using since 1997)

This is the mass mailing we sent out during the same time period in March of 1998
<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html>

The Y Tylwyth Teg Gathering website didn't look anything like our Gathering site in 1998 either.

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html>

<http://www.tylwythteg.com/gathering1.html>

{*note* it appears that Y Tylwyth Teg has removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

In April of 1998 Y Tylwyth Teg officers began to publicly accuse us of "stealing the name of their Gathering". They also claimed to have created the first "Gathering of the Tribes".

Both of these statements are completely false. You can read the truth about their claims

HERE {<http://www.OutoftheDark.com/Plagiarized/GatHistory.html>}

After Y Tylwyth Teg began their slander campaign against us their Gathering website and mailings begin to look a LOT like ours, cut and paste, word for word in many places. They also began to call their event the "Spring or Fall Gathering of the Tribes"

<http://www.tylwythteg.com/gathering1.html>

{*note* they have removed this page from their site for obvious reasons. We have saved a copy of this site designed by Melinda Reese but we cannot post it here without violating Ms. Reese's copyright}

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

The copyright on their page changed as well to read:

"This site created by Camelot Web Creations.

Content copyright 1998 The Church of Y Tylwyth Teg;

design copyright 1999 Janet Partin, Camelot Web Creations."

Our site has not changed much from 1997 to 2001. Different guests but the same general verbiage. In 1999 Y Tylwyth Teg stole a good portion of our site, changed the name of their event to more resemble ours, sent out mass mailings that were identical to ours in many respects, moved their event's date to coincide with ours, and began to engage in other grossly unethical behavior. It is now 2001 and they continue to use the paragraphs they stole from us and make false claims about the origins of the first Gathering of the Tribes.

We were about to take Y Tylwyth Teg to court and we had gone so far as to engage an attorney in Georgia when one of their officers died unexpectedly. Being Virginians, we did not wish to mess with folks while they were grieving. You just don't do that in the South regardless of how much someone has offended you, so we let the matter drop for a time. Then we began to wonder if this person ever really existed at all when we prepared to go to court and the plagiarism was suddenly blamed on a dead person. You can't sue a dead person you see :-/

Y Tylwyth Teg has continued to use the material they stole from us, and we get a ton of

email every time they send out a mailing that appears to be designed to look as much like ours as possible. Our Gathering attendees and presenters are justifiably concerned that "newbies" might be confused by Y Tylwyth Teg's misleading "copycat" mailings and site, so they tell us about them ...over...and over....and over again :-). While we appreciate everyone's concern, we are getting right tired of answering the same questions over...and over...and over again. This is why we have created this page. Anyone who is interested can come here, read the facts and decide for themselves whether or not Y Tylwyth Teg has lied about and stolen from our organization.

Relevant links synopsis:

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1996

A scan of our snail mail flyer for our Autumn Gathering of the Tribes 1996 which was canceled due to a site dispute with Harvest Faire We have been told by former Y Tylwyth Teg members that their 1996 Gathering was canceled, but we have not been able to acquire hardcopy evidence. If you have any we would love to see it :-)

A scan of our snail mail flyer for our Spring Gathering of the Tribes 1997 While we do have copies of Y Tylwyth Teg's snail mail Gathering packet for 1997, we can not post that information here. None of our work is contained in their 1997 snail mail.

Our first Gathering website in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/GatFall1997.html> Y Tylwyth Teg did not have Gathering website in 1997

Our Gathering mass mailing in Fall 1997

<http://www.OutoftheDark.com/Plagiarized/MMFall1997.html> We could not find any evidence of any Y Tylwyth Teg Gathering mass emailings in 1997

Our Gathering website in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/GatSpring1998.html> Y Tylwyth Teg's Gathering website in Spring 1998

<http://www.tylwythteg.com/gathering1.html>

They have removed this site. Ashamed of their old Gathering pages? We do have copies available at our office for viewing.

Our Gathering mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/MMSpring1998.html> Y Tylwyth Teg's mass mailing in Spring 1998

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits1.html>

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<http://www.OutoftheDark.com/Plagiarized/MMSpring1999.html> Y Tylwyth Teg's mass mailing in Spring 1999

<http://www.OutoftheDark.com/Plagiarized/Ytylwythtwits2.html>

Our Gathering website in Fall 1999

<http://www.OutoftheDark.com/Plagiarized/GatFall1999.html> Y Tylwyth Teg's website in Fall 1999

<http://www.tylwythteg.com/gathering2.html>

They removed this site too. If you would like to see what they are ashamed of, we have copies.

Our Current Gathering website

<http://www.OutoftheDark.com/Gathering/>
<http://www.tylwythteg.com/gathering3.html>

Y Tylwyth Teg's current website

These links are to documents that prove that in 1996 we wrote and began using the various phrases that Y Tylwyth Teg stole from us in 1999. A close examination of these links will show how our site has developed over the years as we have added new material. Said examination will also show how Y Tylwyth Teg abruptly changed their format in 1999 and began using the plagiarized phrases.

We truly wish this site was not necessary, but we have been the victim of thieves pure and simple. While we have no desire to create dissension in the Pagan Community, neither are we willing to allow someone to steal our work unchallenged. We will leave it to you the reader to speculate as to why Y Tylwyth Teg stole large portions of our site and redesigned their mailings and website to appear very similar to ours. While we decided that taking Y Tylwyth Teg to court for plagiarizing our site was just not worth the bother once they claimed a "dead person" was responsible for the theft of our material, we are obviously prepared to defend every statement we make here in a court of law should Y Tylwyth Teg take issue with this site.

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Thank You,
Betsy Ashby

<http://www.geocities.com/yetwitchytwig/>
17 captures
21 Aug 2001 - 26 Oct 2009

Dec MAR May
03
2004 2005 2009

About this capture
[The True History] [SHAMWAY] [Videos and DVDs] [Seminars] [Ye Twatha Twits]
[Books]

Image used by fair use provision from www.tylwythteg.com
A Warm Welcome from
Ye Twitchy Twig!

image used via fair use provision from www.tylwythteg.com

Ye Twitchy Twig's website is currently under construction. When completed we will have the most extensive collection of non-plagiarized things that were written by our elders that don't exist anywhere in the world.

We will sue the pants off of anyone who says that they wrote a single word that is in our website, so there!

If this page does not load okay, try loading THIS ONE instead. It will have more better stuff and different things too.

1
<http://www.geocities.com/yetwitchytwig/>
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<http://www.geocities.com/yetwitchytwig/index203.html>

5 captures

3 Mar 2005 - 8 Nov 2012

Feb MAR May

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2004 2005 2009

About this capture

[The True History] [SHAMWAY] [Videos and DVDs] [Seminars] [Ye Twatha Twits]
[Books]

YE TWITCHY TWIG

"Because There's a Seeker Born Every Minute!"

--Ruddlawn Gowron, our founder,
spokesperson/faery/Welsh/shaman/druid/author/ritualist and all around "Guy".

These pages will introduce you to the most exciting, TRUE and useful information on
Druidic Welsh Phoenician Atlantean Red Dragon Graal Pictish Tantrik Polynesian
Juntarse Faery Wiccan Shamanism on the Internet.

Links to Shamway

Book section

Seminars

Read Ruddlawn's exciting and TRUE history of Welsh Faery Pictish Shamanic Juntarse
Druidic Initiation.

Links to real Feri Gold, NECTW, NROOGD, and Beaufort House.

Comments Page

(Insert disclaimer at bottom of page)

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<http://www.geocities.com/yetwitchytwig/index203.html>

5 captures

3 Mar 2005 - 8 Nov 2012

Feb MAR May

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2004 2005 2009

About this capture

[The True History] [SHAMWAY] [Videos and DVDs] [Seminars] [Ye Twatha Twits]
[Books]

YE TWITCHY TWIG

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--Ruddlawn Gowron, our founder,
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Comments Page

(Insert disclaimer at bottom of page)

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<http://www.geocities.com/yetwitchytwig/books.html>

2 captures

9 Nov 2001 - 3 Sep 2009

Oct NOV Sep

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2000 2001 2009

About this capture

History of Ye Twitchy Twig Shamway Videos and DVDs Books Seminars

Our books!

The WHEY -- This is not just another Pagan book on how to rot milk and make cheese! Read this very, very true and exciting story of how Rhuddlawn Gowron was taught the ancient and Really Really Secret Atlantean Welsh Pictish Juntarse Faery Shamanic Red Dragon Tantrik Grail Mysteries in a Volkswagen Microbus during a weekend in the late 1960's! Drink it in and let "THE WHEY" transform you!

Only \$29.99 and we promise that someday, your copy will arrive in the mail. Really.

The Viaduct - Read the fascinating journey of Rhuddlawn as he makes his way through the unmapped territory of the boroughs of the District of Columbia. Thrill to the exciting tale of how his enlightenment was furthered by a chance meeting with a dark stranger on a street corner near a traffic circle! Available in three exciting formats: etheric records, memory crystal matrix, or the latest in publishing technology, bath bubbles! Yes, that's right, you read it here first! Bath bubbles, the newest innovation in a millenium for publishing the TRUTH! \$49.99.

Crystal Weinie Magick, vol. 1 - forthcoming

Crystal Weinie Magick, vol. 2 - forthcoming

'r 'n Goch Ddraig , vol. 1 - forthcoming work on the mysteries of the Red Dragon!!!

'r 'n Gwyrdd ddraig, vol. 2 - forthcoming

These books have the highest recommendation from our hidden Welsh Elders:
"Gwnawn hon pawb i fyny!"

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<http://www.geocities.com/yetwitchytwig/seminars.html>

5 captures

9 Nov 2001 - 26 Oct 2009

Apr FEB Sep

11

2002 2004 2009

About this capture
History of Ye Twitchy Twig Shamway Videos and DVDs Books Seminars

WE WILL SOON BE OFFERING THE FOLLOWING WORKSHOPS :

Self Improvement Workshops

Creative Suffering

Overcoming Peace of Mind

You and Your Birthmark

Guilt Without Sex

The Primal Shrug

Ego Gratification Through Procrastination

Holding Your Child's Attention Through Fear and Guilt

Whine Your Way to Alienation

How to Overcome Self-Doubt Through Pretense and Ostentation

Business Career Workshops

Money Can Make You Rich

Talking Good: How You Can Improve speech and Get a Better Job

I Made \$100.00 in Real Estate

Career Opportunities in Iran and Afghanistan

How to Profit From Your Own Body

Under-Achievers Guide to Very Small Business Opportunities

Filler Phrases for Thesis Writers

Tax Shelters for the Indigent

Home Economics Workshops

How You Can Convert Your Family Room into a Garage

How to Cultivate Viruses in Your Refrigerator

Burglar-Proof Your Home With Concrete

Basic Kitchen Taxidermy

Sinus Drainage at Home

101 Other Uses for Your Vacuum Cleaner

The Repair and Maintenance of Your Virginity

How to Convert a Wheelchair into a Dune Buggy

Health and Fitness Work shops

Exorcism and Acne

The Joys of Hypochondria

High Fiber Sex

Replacing Dieting with Shallow Breathing

Bio-Feedback and How to Stop It

Skate Your Way to Regularity

Understanding Nudity

Tap Dance Your Way to Social Ridicule

Crafts Workshops

Self-Actualization Through Macramé

Convert Your Life Raft Into a Planter

Needlecraft for Junkies

Gifts That Assure Alienation

Cuticle Crafts

Bonsai Your Pet*

* It was recently learned that our copyrighted workshop, "Bonsai Your Pet", has plagiarized by a company offering "Bonsai Kittens". We wish it known that we are the originators of this process, it having been passed down in our Egyptian-Pictish-Huna family tradition for over 3700 years. Our legal representatives will be contacting the perpetrators of this fraud shortly.

1

<http://www.geocities.com/yetwitchytwig/history.html>

3 captures

21 Aug 2001 - 4 Sep 2009

Aug MAR Sep

03

2001 2005 2009

About this capture

History of Ye Twitchy Twig Shamway Videos and DVDs Books Seminars

This song is a traditional Atlantean ballad entitled, "Georgia On My Mind"

The Real and Honest True History of Ye Twitchy Twig

? 12, 000, 000, 000 BCE - Rhuddlawn Gowron is born in his first incarnation while the first generation stars are still burning.

? 7, 000, 000, 000 BCE - Rhuddlawn mutates into the Oolalala race but it before life evolved anywhere else in the universe.

? 5, 000, 000, 000 BCE - The Oolalala create the Khemelians using cloning techniques for use as an intergalactic invasion force

? 4, 998, 989, 999 BCE - The Oolalala attempt to invade Alpha Draconis but the Khemelians turn on their masters and destroy them, then they commit suicide, except for one, Rigatoni, who transmutes to our Solar system and takes up residence on Venus.

2, 999, 990 BCE - Rhuddlawn's second incarnation on Venus where he relearns the Starry Wisdom from Rigatoni. Rhuddlawn spends the next several lifetimes operating out of a British police call booth.

1849 (28th September to 2nd October) - In his seventh reincarnation, the being who will one day be known as Rhuddlawn Gowron single-handedly foils an attempt by the Ancient Great Ones to invade the earth.

1908 (June) - The Tribe of Y Twatha Twits, nearby cousins of Y Amheaus Teg from a neighboring village in the south of Nubia, activate the Milesean Dagdha's Spoon, a weapon of fearsome capability, and stave off an interplanetary invasion by beings from Iota Mu Alpha Therion. Unfortunately, several thousand miles of forest in the reaches of Siberia are destroyed.

1932 - HP Lovecraft discovers a family in Rhode Island that still practices the Old Religion. He uses it as a basis for several of his books, before meeting with our solicitors. After that, he claims he made it all up.

c 1962 (October) - The Hidden Elders of Y Amheus Teg avert a world-wide crisis by ending the Cuban Missile Crisis, using the Atlantean technology hidden beneath the hele stone at Stonehenge.

Rhuddlawn finds the White Rabbit

1965 In June of 1965, Rhuddlawn Gowron, an American, meets Sorcha Lurline, (Lady Felix) an invisible Welsh Cephalopod Atlantean Witch on holiday, on the Isle of Manhattan off the coast of New York.

1966 Rhuddlawn is initiated into the Welsh Juntarse Band of (Y Amheus Teg), "The Dubious Folk", in a VW microbus near a park in North Chicago. He is told he is now a member of a family of Witches that have a lineage from the Atlantean Elder Druidic Faerie Red Dragon Council that was founded in the year 158,000 B.C., and that he is a Very Special Person.

1967 Thus begins the first step on Rhuddlawn's journey to awakening and an ongoing shell game. He is given the name Rhuddlawn Gowron by a dictionary found on a shelf, and told that he is to return to his home and begin making money the old fashion way. In March of 1967, Rhuddlawn Gowron is transferred to Washington, DC, where he establishes the first Coven of "Y Amheus Teg" in the U.S. There are seekers born every minute, and Rhuddlawn is ready for them.

1969 Ye Twitchy Twig through one of it零 members, Heye Sailor (Lady Novoincivatum), forms a very popular but discrete pagan group known as "The Family". Due to several members being employed, the members vote to keep the true purpose of "The Family" a secret.

1970 He initiates Lady Felix who becomes his first High Priestess. Later, the "Coven of "Y Amheus Teg" expands in his mind into a much larger organization - "The Church of Ye Twitchy Twig in America." Ye Twitchy Twig presents its first Festival "The Clustering of the Bands" presided over by Lord Rhuddlawn Gowron and Lady Felix. Ye Twitchy Twig begins to grow and establish remailing addresses in Florida, Texas, Arizona, Minnesota, California, Georgia and Wales. During a trip to Cancun, Rhuddlawn Gowron rendezvous with Sorcha and many, many others and is initiated again by Frop and the Prophet Elijah. In late November of 1967, Rhuddlawn Gowron is the soul founder and member of "The Association of Juntarse Welsh Cephalopod Atlantean Wicca".

Sharing a common vision of the ancient gods and the survival of the Y Amheus Teg Pagan religion, it is agreed that because of the current tax (and other) laws of the day, The Association is to keep a low profile and operate in secret for as long as possible. (They are so secret that no one then or now has ever heard of them.)

1978 - The Whey is first published. It undergoes major revisions over the next 20 years as Rhuddlawn perfects his writing style.

1

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Faery Gold

All That Glitters Is Not Faery

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References 3 - Faery Wicca Tarot

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~ EXHIBIT A ~

Quote #1

There is one division within this Middle Kingdom which is quite clear, just as in the world of animals and plants, and that is between the fairies of the various elements. This division gives a natural and inevitable classification and one in which less departure from physical experience is involved. The groups merge into one another, just as in our solid world some fishes can fly a bit, some land creatures can swim, etc. It is nevertheless a clear-cut and real division.

Quote #2

There is one division within the kingdom which is quite clear, just as in the world of animals and plants, and that is between the fairies of the various elements. Therefore I have arranged the descriptive part of this book.....

For the fairies of water are..... fishes or insects and so on. This gives a natural and inevitable classification, and one in which less departure from physical experience is involved. The groups merge into one another, just as in our solid world some fishes can fly a bit, some land creatures swim, etc. But it is nevertheless a clear-cut and real division.

~~~~~

Quote 1 is "Faery Wicca Book One," by Ms Stepanich, pages pg 32, par 1, and quote 2 is Ms van Gelder, page 8, par 2 & 3, which was, you will recall, published 17 years earlier. Do they seem identical or strongly similar to you?

Faery Gold ~ TF Files ~ Exhibit A ~ Exhibit B ~ Exhibit C ~ Further Examples ~ Copyright, Etc. ~ Faery Wicca Book One ~ Faery Wicca Book Two ~ Faery Wicca Tarot ~ The Ancient Ones of the Irish Faery Faith ~ The Irish American Faery-Faith Tradition

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It has come to my attention and the attention of others in my tradition of Faery/Feri that an organization calling itself "Y Tylwyth Teg", based in Georgia, is representing itself as a "Welsh Faerie Tradition" and plagiarizing authors who write in the Anderson Faery lineage and others, changing names and minor details to fabricate both a false history and a book of shadows claiming to be of "genuine Welsh origin". In fact, large helpings of the material on their web site authored by Robert Martin is almost word for word either from Francesca De Grandis' book *\_Be A Goddess!\_*, from Anna Korn's essay explaining the Faery Tradition on the Covenant of the Goddess web site, or from Mike Nichol's web site where he discusses the directions and elements in one well-known seminal essay. They also plagiarize materials that originated with Gabriel Carrillo of the Bloodrose line of Faery that have been published on the Web without his permission.

To the right are some examples of plagiarism on the Y Tylwyth Teg website.



Basically, YTT has copied and reworked Anna's article and Gabriel's and Francesca's and others' works and are now representing these folks' original work as YTT's very own alleged 700 year old "Welsh Faerie Tradition" and under their own "copyright".

Someone close to COG has said that COG had threatened legal action in the past if YTT did not remove the offending materials authored by Anna Korn from their web site, but apparently once the attention was off of YTT again, they put the material back. All along there was a bare attempt at paraphrasing the material and changing the order of some of the ideas to try to mask it's stolen origin.

I understand that Francesca has been notified about this copyright violation, and it should be well-known that the claimed sources of YTT's history and teachings is not to be trusted. Based on what we have seen on their site, we can only conclude that they are stealing the work of others to lend themselves a false legitimacy that they do not deserve. Let their legitimacy be based on hard work and honesty, not on theft and lies.

I strongly invite and urge everyone in the Pagan community to examine this website and the source materials I have mentioned and draw their own conclusions. Faery Gold's observation is that this web page author in question, Robert Martin, under the aegis of YTT and "Lord Rhuddlwm Gawr" is clearly, documentably, and irrefutably, without any hint of rumor or hearsay, presenting artificially Faery-scented snake oil. It COULD be perfectly good snake oil, actual snake oil has many uses, but that doesn't change the question of truth in labelling and advertising. People want the real Faery/Celtic snake oil, not a cheap smelling imitation knock off...

That these people are trying to prey so transparently on the hunger of seekers for anything "Celtic" or "Faery" to the point of stealing others' work and creating a bogus history of themselves and a bogus "Faerie Book of Shadows" (the REAL Faery Tradition has no "Book of Shadows", it's an oral tradition) is utterly reprehensible, and I hope the entire pagan community rises up from the audience and boos these folks off the stage until such time as they have come clean on what they have done. As if Kismet Stepanovich's experience was not warning enough that folks in the pagan community will not stand for this sort of dishonesty and misrepresentation, and that what comes around goes around.

Faery Gold in honor calls upon the leaders of Y Tylwyth Teg to respect the copyrights of others and in so doing to:

1. Remove all plagiarized materials from their website, or to obtain appropriate permission from the authors to reproduce or adapt their published or unpublished works. Make prominent a statement that such material is "used with permission of the author" and identify the original author. Identify the writer making an adaptation if such is the case.
2. To footnote and cite the sources of the material on their site, much of which appears

to have come from various books or websites, and provide a bibliography.

3. To represent themselves and their history in an honest, upright, straightforward, and ethical manner. Example 1 will make clear what is meant by this. The truth about their origins may be more humble than they currently attest, but it is not glamorous ancient origins that make for a thriving spiritual community, but hard work and dedication to the Mother and Her children. There is no dishonor in a tradition created honestly and creatively by its founders. Gerald Gardner did it. Reclaiming did it. NROOGD did it. Malaclypse the Younger did it.

4. Apologize publically for the pain and hurt and harm their policy of indiscriminate "borrowing" has brought to those of the Faery Tradition and other teachers and authors whose sacred traditions and lifeworks they have seemingly co-opted. Apologizing will not undo the karma of these past acts, but they are the beginning of healing. I imagine such an admission might be very difficult. Faery Gold maintains it is the right thing to do.

In correspondence with various Georgia natives, and longtime practitioners and elders of the Craft in the US, it appears that YTT leadership has a tarnished reputation going back 30 years in terms of intellectual honesty. We call upon the leaders of YTT to come forward with honor, to respect the efforts and traditions of others, and to conduct themselves with integrity. In time, that reputation may change for the better, and the Craft as a whole be greatly enhanced as a result.

If anyone is called by the Fey to seek the Faery magic, I call upon them to seek out an initiate and train in the Tradition. It is a gift of our Gods entrusted to our care. Better yet, look within yourself for that spark of Faery that resides in all things and in all paths of integrity and truth. May all that has been stolen from us turn to lead and worthless glass. May what is freely asked and freely given bring prosperity to all.

May the Goddess guard your footsteps on the path.

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Updated: 8 Aug 2001. Minor factual corrections made to Nichols page, other minor improvements in response to reader feedback. Added Example 5.

oldones

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Miscellaneous Examples.

Appendix: Comprehensive Index

Note that these are some of the more obvious and egregious examples. There very well may be others. If you notice any other plagiarized material on TylwythTeg.com, especially from a book or similar hard, documentable source, please drop us a note so we can evaluate its suitability to this site. Be aware also that many of the examples taken from YTT's web site have probably moved since these pages were first written. The intrepid explorer can use words and phrases from these examples in a suitable search engine to relocate the desired texts in their current location.

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Credits

"Old Buggers" image from Witch Way Graphics.

Browser Note

This page uses cascading style sheets and displays best using Internet Explorer 5 or better. 1

<http://www.geocities.com/ferigold/ytfiles/index.html>

17 captures

6 Oct 2001 - 24 Jun 2021

Oct DEC Feb

13

2002 2004 2009

About this capture

Faery Gold

The Tylwyth Teg Files

Y Tylwyth Teg's Plagiarism of Faery and Wiccan Authors

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<http://www.geocities.com/ferigold/rd2feri.html>

8 captures

31 Oct 2001 - 27 Dec 2019

Jun FEB Dec

05

2002 2004 2007

About this capture

Faery Gold

The "Road to Faerie" Site

Location - <http://www.geocities.com/Athens/Rhodes/5569/>

We sometimes get asked about this page, so here is the scoop as we know it.

This anonymous page on Geocities (possibly by a 3rd Road student or initiate if the Thomas Rhymer quote on the gateway is any indication, and attributed by some to Ellen Perlman/Lilinah biti-Anat) plagiarizes the early notes of Gabriel Carillo's Bloodrose School of Faery. He has asked repeatedly for the material to be removed to no avail. The author simply removed the Guest Book by which others might voice their objections to the site. Also on it's "Feri Principles" page, the author paraphrases Anna Korn/Andraste without giving her credit. [04/26/03: The site does now give credit to Anna Korn, but see below. - FG.]

To the author's credit, the site has a fascinating collection of links, and the introduction has a helpful historical synopsis (though it has some errors according to sources closer to Victor). These appear to be the only original content on the site. The rest consists of exercises and statements of lore which in that form of expression are under Gabriel's copypark. In some branches of Faery particular pieces of this lore are considered oathbound, never to be recorded in writing. Intellectual property issues aside, it is therefore extremely disrespectful to maintain this material in as public a format as the World Wide Web.

Victor himself objected to the presence of this material online, and in fact asked that his name be removed from it, as it does not reflect his personal practice at all. It bears some emphasis that this site gives the erroneous picture that it represents Victor & Cora's practice, and it does not. Rather, it consists of original materials authored mainly by Gabriel of Bloodrose, Francesca De Grandis, and Anna Korn - each of whom has put a highly personal stamp on what they have received through Victor's line.

The "Road to Faerie" author says:

I have put this site here to relieve some of the confusion regarding what the Feri tradition is.

Unfortunately, the site seems to have only added to the confusion. Some folks have mistakenly assumed that Victor endorsed this site, and others have thought that Victor was directly involved in creating it. They were surprised to learn that he does not even own a computer.

Though we at Faery Gold have benefitted from this material being posted, in spite of having access to it by other means, we feel compelled to protest against the continued maintenance of such material online as a matter of integrity and honor. We request that the author of this page remove the materials in question, intended only for students and initiates of the Bloodrose line, and replace them with original content that reflects her own personal journey and relationship with the Guardians and Mysteries of Faery.

Not only would these actions satisfy the objectors to this material as posted, it would be a more accurate and honest depiction of what Faery is about, coming as it would from the Black Heart of the author herself, and not from a second-hand handout.

Faery comes alive through its teachers and practitioners.

Anonymous Author: How does Faery come alive for you?

Please show us.

FG

Update 26 April, 2003

The author of the Road To Faerie site has posted their response to the above open letter at <http://www.geocities.com/Athens/Rhodes/5569/critic.html> .

We want to note that while s/he does now give credit to Anna Korn, which we commend, they have still not honored Gabriel/Caradoc's request to remove his old handout material from the site, along with our corollary request to replace it with material that is clearly and uncontestably of the site owner's own authorship.

With regard to "complaints" or "accusations", FG wants to be clear that it does neither, FG merely reports what other members of the community have said or alleged. FG is an

independent journalistic entity not directly affiliated with any particular Faery coven or circle or lineage.

Created 25 Aug 2001

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35 captures

1 Oct 1999 - 30 Nov 2024

May DEC Feb

23

2002 2003 2005

About this capture

The Feri Tradition

The Star Goddess

Welcome

The Feri Tradition, founded by Victor Anderson and practiced primarily in California, is one of the older American Wiccan traditions.

Step on this Road to Faerie to learn more about this little known path.

Oh, see you not yon narrow road  
So thick beset with thorn and briars?  
That is the path of righteousness,  
Though after it but few inquire.  
And see you not that broad, broad road  
That lies across that lily leven?  
That is the path of wickedness,  
Though some call it the road to Heaven.

And see you not that bonnie road  
That winds about the fernie brae?  
That is the road to fair Elfland  
Where thou and I this night must gae.

1

<http://www.geocities.com/Athens/Rhodes/5569/critic.html>

15 captures

20 Oct 2004 - 1 Oct 2025

Sep OCT Jan

20

2003 2004 2007

About this capture

The Faery Tradition

Fairy Faery Faerie Feri

purple and turquoise Celtic Peacockpurple and turquoise Celtic Peacock

## Some Answers About this Web Site

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One articulate and reasoned one is at:

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While the page is mostly critical without being abusive, I am very disturbed that they accuse Ellen Perlman/Lilinah biti-Anat of being the creator of this website. They obviously have no clue, and shouldn't make unverified accusations that could hurt someone. I sure hope this hasn't caused her too much trouble in her community.

Back to the more reasonable stuff. They complain that I removed my "Guest Book". Indeed I did. I was tired of the abusive messages posted there. I cannot say they were unexpected. It was typical of behavior in the Feri community for many many years.

Ferigold also notes that on my "Feri Principles" page "the author paraphrases Anna Korn/Andraste without giving her credit." Actually, I do give her credit, and I thank Anna for giving me permission to use the material, although perhaps so much time has elapsed that she no longer remembers posting that to the Guest Book. Or perhaps the author of Ferigold hasn't looked at my website for a long time.

Since my web site was put up, members of the Feri Tradition have become somewhat more public. This is a good thing. Feri is a very valuable practice and has been relatively unknown and often very secretive. One example of this is the printed magazine Witch Eye which also has a web presence and some articles on line at: <http://www.lustydevil.com/witcheye>

Certainly, the tradition has some secrets. This is normal for religions like ours, which depend on training ourselves in using our energy and conjoining it with a particularly powerful energy current.

But it was not the secrecy per se that bothered me. Rather, it was the sniping, back biting, and finger pointing that have gone on among Feris for decades, that bothered me. These launched into periodic "wars" between various teachers, each accusing the other of not teaching the "real" Feri tradition, and leaders and members of one branch telling the trainees and initiates of another that they weren't really Feri, to the extent of saying that their initiations were not valid. Victor himself did this, if he were perturbed by any of his initiates for some reason - even if he had initiated them himself many years before and they had been teaching for a very long time and maintaining contact with him.

After particularly ugly outbreaks, there have been gatherings of leaders of various branches to try to work out the conflicts. Some of these meetings were very productive, but they have never ended the distrust and competition among branches.

I expected to get attacked. And after reading over the various messages in my Guestbook, I could see that the behavior met my expectations. I was not only verbally attacked, I was also cursed. I was not surprised. Feri isn't a "fluffy bunny" practice. While cursing is not encouraged, it is considered a valid practice when necessary.

Ferigold also mentions that Victor Anderson, founder of this tradition, objected to various aspects of this website. Victor did not use a computer, so he could only know about this site through his students and initiates, and I feel certain that my site was not presented objectively. Apparently Victor said that my site did not represent his personal practice. This is absolutely true. I do not present Victor's practice. What I try to do here is indicate some of the variety that exists within the Feri Tradition today. I have NEVER tried to pass this site off as belonging to or being approved by Victor. That would be very very wrong. If people thought so, they were not reading carefully.

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Frankly, I have not revealed any material I was bound by oath to protect. That would be wrong.

And I am certainly not pretending to teach Feri over the internet. That would be impossible. Feri requires personal attention and years of intensive study, preparation, and practice.

This website was not put up for my personal aggrandizement. If it were, I would be making myself available through it as another teacher to all and sundry on the net and trying to turn a profit, as a certain person who claims to teach "Welsh Fairy" does.

I put this site up to give a little taste of the Feri Tradition. Based on favorable comments - and there have been favorable comments, even from other Feris - I think I may have achieved this to a tiny extent.

\*\*\*bar\*\*\*

Follow the Road to Faery  
Index Feri Roads Sign Post

\*\* soft green grass \*\*

Peacocks courtesy of Dover Celtic Clip Art  
Title Header and Buttons created by me  
Bars found on the web

1

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Frankly, I have not revealed any material I was bound by oath to protect. That would be wrong.

And I am certainly not pretending to teach Feri over the internet. That would be

impossible. Feri requires personal attention and years of intensive study, preparation, and practice.

This website was not put up for my personal aggrandizement. If it were, I would be making myself available through it as another teacher to all and sundry on the net and trying to turn a profit, as a certain person who claims to teach "Welsh Fairy" does.

I put this site up to give a little taste of the Feri Tradition. Based on favorable comments - and there have been favorable comments, even from other Feris - I think I may have achieved this to a tiny extent.

\*\*\*bar\*\*\*

Follow the Road to Faery  
Index Feri Roads Sign Post

\*\* soft green grass \*\*

Peacocks courtesy of Dover Celtic Clip Art  
Title Header and Buttons created by me  
Bars found on the web

1  
<http://www.geocities.com/ferigold/rd2feri.html>  
8 captures  
31 Oct 2001 - 27 Dec 2019  
Jun FEB Dec  
05  
2002 2004 2007

About this capture  
Faery Gold  
The "Road to Faerie" Site  
Location - <http://www.geocities.com/Athens/Rhodes/5569/>  
We sometimes get asked about this page, so here is the scoop as we know it.

This anonymous page on Geocities (possibly by a 3rd Road student or initiate if the Thomas Rhymer quote on the gateway is any indication, and attributed by some to Ellen Perlman/Lilinah biti-Anat) plagiarizes the early notes of Gabriel Carillo's Bloodrose School of Faery. He has asked repeatedly for the material to be removed to no avail. The author simply removed the Guest Book by which others might voice their objections to the site. Also on it's "Feri Principles" page, the author paraphrases Anna Korn/Andraste without giving her credit. [04/26/03: The site does now give credit to Anna Korn, but see below. - FG.]

To the author's credit, the site has a fascinating collection of links, and the introduction has a helpful historical synopsis (though it has some errors according to sources closer to Victor). These appear to be the only original content on the site. The rest consists of exercises and statements of lore which in that form of expression are under Gabriel's copypark. In some branches of Faery particular pieces of this lore are considered oathbound, never to be recorded in writing. Intellectual property issues aside, it is therefore extremely disrespectful to maintain this material in as public a format as the World Wide Web.

Victor himself objected to the presence of this material online, and in fact asked that his name be removed from it, as it does not reflect his personal practice at all. It bears some emphasis that this site gives the erroneous picture that it represents Victor & Cora's practice, and it does not. Rather, it consists of original materials authored mainly by Gabriel of Bloodrose, Francesca De Grandis, and Anna Korn - each of whom has put a highly personal stamp on what they have received through Victor's line.

The "Road to Faerie" author says:

I have put this site here to relieve some of the confusion regarding what the Feri tradition is.

Unfortunately, the site seems to have only added to the confusion. Some folks have mistakenly assumed that Victor endorsed this site, and others have thought that Victor was directly involved in creating it. They were surprised to learn that he does not even own a computer.

Though we at Faery Gold have benefitted from this material being posted, in spite of having access to it by other means, we feel compelled to protest against the continued maintenance of such material online as a matter of integrity and honor. We request that the author of this page remove the materials in question, intended only for students and initiates of the Bloodrose line, and replace them with original content that reflects her own personal journey and relationship with the Guardians and Mysteries of Faery.

Not only would these actions satisfy the objectors to this material as posted, it would be a more accurate and honest depiction of what Faery is about, coming as it would from the Black Heart of the author herself, and not from a second-hand handout.

Faery comes alive through its teachers and practitioners.

Anonymous Author: How does Faery come alive for you?

Please show us.

FG

Update 26 April, 2003

The author of the Road To Faerie site has posted their response to the above open



letter at <http://www.geocities.com/Athens/Rhodes/5569/critic.html> .

We want to note that while s/he does now give credit to Anna Korn, which we commend, they have still not honored Gabriel/Caradoc's request to remove his old handout material from the site, along with our corollary request to replace it with material that is clearly and uncontestably of the site owner's own authorship.

With regard to "complaints" or "accusations", FG wants to be clear that it does neither, FG merely reports what other members of the community have said or alleged. FG is an independent journalistic entity not directly affiliated with any particular Faery coven or circle or lineage.

Created 25 Aug 2001

Faery Gold

1

<http://www.geocities.com/Athens/Rhodes/5569/>

35 captures

1 Oct 1999 - 30 Nov 2024

May DEC Feb

23

2002 2003 2005

About this capture  
The Feri Tradition  
The Star Goddess

Welcome

The Feri Tradition, founded by Victor Anderson and practiced primarily in California, is one of the older American Wiccan traditions.

Step on this Road to Faerie to learn more about this little known path.

Oh, see you not yon narrow road  
So thick beset with thorn and briars?  
That is the path of righteousness,  
Though after it but few inquire.  
And see you not that broad, broad road  
That lies across that lily leven?  
That is the path of wickedness,  
Though some call it the road to Heaven.

And see you not that bonnie road  
That winds about the fernie brae?  
That is the road to fair Elfland

Where thou and I this night must gae.

1

<http://www.lustydevil.com/witcheye>

67 captures

19 Oct 2000 - 27 Jul 2021

Sep OCT Dec

24

2003 2004 2005

About this capture

Not Found: /witcheye

The URL you are trying to reach does not exist! You

Typed the URL in wrong in your browser

Have an out of date link... maybe the page you want has been erased

You can go to the main [www.lustydevil.com](http://www.lustydevil.com) page!

Here is some informaiton from your request:

The web site you tried to reach: [www.lustydevil.com](http://www.lustydevil.com)

The page URL sent to the server: /witcheye

The page you came from: (none)

[http://www.geocities.com/Athens/Rhodes/5569/fae\\_toc.html](http://www.geocities.com/Athens/Rhodes/5569/fae_toc.html)

27 captures

4 Dec 1999 - 1 Oct 2025

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13

2004 2005 2006

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Fairy Faery Faerie Feri

The Faery Tradition

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Answers to Some Criticisms about this Site New

Basic Feri Tradition Principles

Exercises - Blue Fire Breathing

Exercises - More Basic Exercises

The Three Souls

Introduction to the Psychic Structure of the Human Being

Alignment of the Three Souls with the Ha Prayer

More Information on the Three Souls

The Feri Deities

The Feri Creation Myth

The Seven Feri Deities-The Star Goddess and Her Reflections

The Star Goddess

The Blue God

The Corn Maiden

The Harvest Lord

The Great Mother

The Winter King

The Crone

The Feri Guardians - The Nephilim

The Seven Feri Guardians: The Nephilim, our Feri Ancestors

Star Finder

Shining Flame

Water Maker

Black Mother

6. 7. Heaven Shiner - Fire in the Earth - Center Encompasses All

## The Feri Goddesses of the Four Directions

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Some Feri Related Reading

Some Feri Related Links

1

<http://www.geocities.com/Athens/Rhodes/5569/faeguardian5-6-7.html>

9 captures

8 Jul 2000 - 22 Oct 2009

Jun OCT Oct

03

2000 2002 2008

About this capture

## The Guardians of Ether

\*\* bar \*\*

Heaven Shiner

Ether

invoked Above

All Four Stars are One.

by the Goddess above,

I invoke the Heaven Shiner.

The Guardian of the Zenith appears as a frontal facing humanoid silhouette of indeterminate gender, a blackness blazing with stars.

\*\* bar \*\*

Fire in the Earth

Ether

invoked Below

All Four Stars are One.

by the Goddess below,

I invoke the Fire in the Earth.

The Guardian of the Nadir appears as a great fish coiled in a circle, with dark brown

scales flecked with green and blue iridescence, carry a burning ember in its mouth.

\*\* bar \*\*

Guardian of the Gates  
Ether  
invoked in the Center

And by the Center,  
which is the Circumference of All.  
Open the Gate,  
that I may learn the Mysteries.

The Guardian of the Center is the Guardian of the Gates and represents the power of Pure Consciousness. There is no outer court visualization given to students. I suggest imagining this Guardian as transparent, nearly colorless, androgynous, whirling ceaselessly, with sparks of light flashing from it.

\*\* bar \*\*

The invocations are often used in semi-public Feri rituals. They, the visualisations for Above and Below, and the meditations below were developed in part by Gabriel, the founder of the Blood Rose school of Feri. The visualisation for the Center is mine.

#### Guardian Meditation 1

To get to know each of the Guardians of Ether, sit meditatively, in the most suitable direction and at the most suitable time and cast the Circle silently. Relax, breathing slowly and deeply. When you are in a deep meditative state, visualize the Guardian, repeating its name until the Guardian arrives. The Guardian will not necessarily come in the form of the standard visualization. Be open to any manifestation, but remain aware of your physical environment the whole time. Hold the visualization for a count of 108 breaths, then close the Circle, ending by bowing to the direction, thanking the Guardian.

Don't do all three at once, but rather one at a time on different days, starting with Above, then Below, and finally the Center.

#### Guardian Meditation 2

##### Heaven Shiner

Arrange a small altar in the North, with a violet or white candle and a bell on it.

Sit facing the altar with your eyes closed. With three breaths visualize your body as hollow.

With 12 breaths fill your body with the element Ether.

Cross your arms over your chest left over right.

With 12 breaths imagine that your skin is violet, your hair is deep blue, and your eyes and nails are black.

Maintaining that visualization, take 12 breaths absorbing the Awareness and Radiance of Ether.

With 12 more breaths visualize a glowing violet pentacle in the center of your head.

Bend forward from the waist, then sit back up, and repeat three times out loud, ringing the bell each time:

Heaven Shiner

Extend the fingers of your power hand. With your right hand draw a blazing violet pentacle in the air in front of you.

Hold your hand in the horned position (the Corno), your baby finger and index finger extended, the middle two bent down and held over your palm by your thumb and say:

I stand at the gate,

I turn the key,

Now walk the earth.

So mote it be.

Then place your palms flat against your chest.

With 12 breaths imagine that the violet pentacle dissolves, becoming Heaven Shiner, a humanoid figure of indeterminate gender, seen in frontal silhouette: a blackness blazing with stars.

With 12 more breaths imagine that the glowing violet pentacle in the center of your head becomes a figure of Heaven Shiner.

With 12 breaths imagine that the figure of Heaven Shiner in your throat grows to the size of your body, while the figure of Heaven Shiner in front of you moves forward and merges with you.

Visualize yourself as Heaven Shiner for the duration of 12 breaths.

Bow forward from the waist, then rise back to sitting with your power hand extended before you in salutation, your thumb and little finger touching, the other three fingers extended. Say:

Heaven Shiner, I thank you.

May we be in harmony, Now and forever.

I bid you Hale and Farewell.

Fire in the Earth

Arrange a small altar in the North, with a violet or white candle and a bell on it.

Sit facing the altar with your eyes closed. With three breaths visualize your body as hollow.

With 12 breaths fill your body with the element Ether.

Cross your arms over your chest left over right.

With 12 breaths imagine that your skin is violet, your hair is deep blue, and your eyes and nails are black.

Maintaining that visualization, take 12 breaths absorbing the Awareness and Radiance of Ether.

With 12 more breaths visualize a glowing violet pentacle, point down, in your perineum.

Bend forward from the waist, then sit back up, and repeat three times out loud, ringing the bell each time:

Fire in the Earth

Extend the fingers of your power hand. With your right hand draw a blazing violet pentacle in the air in front of you.

Hold your hand in the horned position (the Corno), your baby finger and index finger extended, the middle two bent down and held over your palm by your thumb and say:

I stand at the gate,

I turn the key,

Now walk the earth.

So mote it be.

Then place your palms flat against your chest.

With 12 breaths imagine that the violet pentacle dissolves, becoming Fire in the Earth, a great fish coiled in a circle, with dark brown scales flecked with green and blue iridescence, carrying a burning ember in its mouth.

With 12 more breaths imagine that the glowing violet pentacle in your perineum becomes a figure of Fire in the Earth.

With 12 breaths imagine that the figure of Fire in the Earth in your throat grows to the size of your body, while the figure of Fire in the Earth in front of you moves forward and merges with you.

Visualize yourself as Fire in the Earth for the duration of 12 breaths.

Bow forward from the waist, then rise back to sitting with your power hand extended before you in salutation, your thumb and little finger touching, the other three fingers extended. Say:

Fire in the Earth, I thank you.

May we be in harmony, Now and forever.

I bid you Hale and farewell.

\*\* bar \*\*

Follow the Road to Faery

An Introduction to the Victor Anderson Feri Tradition

A Feri Creation Story

The Feri Guardians

The Feri Deities

A Few Basic Feri Exercises

Some Recommended Feri-Related Reading

Interesting Feri and Faery Related Links

This banner does not necessarily reflect my interests, choices, or recommendations

1

<http://www.geocities.com/ferigold/truthfaery/exhibit-a.html>

3 captures

18 Nov 2001 - 24 Oct 2009

Oct NOV Aug

18

2000 2001 2009

About this capture

Faery Gold

The Truth Faery Files

Welcome to

TRUTH FAERY

This is a website dedicated to revealing  
faery-true and faery-factual information  
about Certain Faery Writings

~ EXHIBIT A ~

Quote #1

There is one division within this Middle Kingdom which is quite clear, just as in the world of animals and plants, and that is between the fairies of the various elements. This division gives a natural and inevitable classification and one in which less departure from physical experience is involved. The groups merge into one another, just as in our solid world some fishes can fly a bit, some land creatures can swim, etc. It is nevertheless a clear-cut and real division.

Quote #2

There is one division within the kingdom which is quite clear, just as in the world of animals and plants, and that is between the fairies of the various elements. Therefore I have arranged the descriptive part of this book.....

For the fairies of water are..... fishes or insects and so on. This gives a natural and inevitable classification, and one in which less departure from physical experience is involved. The groups merge into one another, just as in our solid world some fishes can fly a bit, some land creatures swim, etc. But it is nevertheless a clear-cut and real division.

~~~~~


Quote 1 is "Faery Wicca Book One," by Ms Stepanich, pages pg 32, par 1, and quote 2 is Ms van Gelder, page 8, par 2 & 3, which was, you will recall, published 17 years earlier. Do they seem identical or strongly similar to you?

Faery Gold ~ TF Files ~ Exhibit A ~ Exhibit B ~ Exhibit C ~ Further Examples ~ Copyright, Etc. ~ Faery Wicca Book One ~ Faery Wicca Book Two ~ Faery Wicca Tarot ~ The Ancient Ones of the Irish Faery Faith ~ The Irish American Faery-Faith Tradition

1

<http://www.geocities.com/ferigold/truthfaery/exhibit-a.html>

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18 Nov 2001 - 24 Oct 2009

Oct NOV Aug

18

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Faery Gold ~ TF Files ~ Exhibit A ~ Exhibit B ~ Exhibit C ~ Further Examples ~  
Copyright, Etc. ~ Faery Wicca Book One ~ Faery Wicca Book Two ~ Faery Wicca Tarot  
~ The Ancient Ones of the Irish Faery Faith ~ The Irish American Faery-Faith Tradition

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<http://www.geocities.com/ferigold/index.html>

10 captures

6 Jan 2002 - 28 Jun 2015

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2001 2002 2004

About this capture

Faery Gold

All That Glitters Is Not Faery

Folklore tells of mortals who, upon visiting Elphame or Faeryland, were astounded by the wealth there to be seen. Piles of gold and jewels, rich tapestries, luscious fruits. They lusted to have this wealth for themselves, so the greedy mortals stuffed their pockets and bags with the loot, and then upon returning to the light of the Dayworld, found the gold turned to lead and the jewels to glass. Apples taken from Elphame turn to wood, silks to burlap. That which is stolen from the Elves profits nothing, and can not sustain life nor satisfy desire. The gifts of Elphame are not to be seized by force or fraud; only that which is freely given may be said to be of the Grey Folk.

This website is for the purpose of exposing plagiarisms and misrepresentations regarding the Anderson Faery Tradition (also spelled "Feri") on the Web, so that honest seekers will not be misled by the appearance of a cloak of Faery glamour. By the Dancer in the Flames, may the light of truth reveal the Way to those who would be pixie-led down the garden path to destruction, and may the stones of Earthwoman cause the dishonest to stumble and fall of their own carelessness and ignorance. May Dawnwoman's wings shelter the just, and may the Lady Sirena pour all Her love upon those seeking wisdom.

By Our Lady Of The Stars, Queen of Heaven and Hell, So Mote It Be.

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### I. \*Now Here - The Truthfaery Files\*

The Truthfaery Files, detailing the extensive plagiarism in the books of Kisma Stepanich, has found a new home at Faery Gold. 9 Aug 2001.

### II. \*Y Tylwyth Teg's Plagiarism of Faery and Wiccan Authors\*

An Open Letter To The Pagan Community

Revised August 7, 2001

Get the whole story here....

Enjoy the show, and if it be your Will, get involved. Pass this site on to your pagan

friends, and help keep us informed.

### III. The "Road to Faerie" Site

"That Faerie Site" on Geocities that folks ask or comment about.  
witches

Anderson Faery Links:

Witch Eye: A Zine of Feri Uprising

Tombo Studios Feri Page

Storm Faerywolf

The Third Road

Pictish Elven Witchcraft

Compost Coven Disk of Shadows

Reclaiming

What Is F(a)er(i/y)?

Andraste/Anna Korn

Gabriel

Storm Faerywolf

Francesca De Grandis

To Report Stolen Faery Gold Email:

ferigold@yahoo.com

Credits

"Smoking Witches" image from Witch Way Graphics.

Thanks to: The Truthfaeries, and other contributors and correspondents with Faery Gold  
- you know who you are. You have all been a well-spring of content, historical  
background, and helpful suggestions.

### Browser Note

This page uses cascading style sheets and displays best using Internet Explorer 5 or  
better.

Last update: 26 Aug 2001

1

<http://www.geocities.com/ferigold/truthfaery/index.html>

5 captures

31 Oct 2001 - 24 Oct 2009

Sep OCT May

31

2000 2001 2004

About this capture

Faery Gold  
The Truth Faery Files  
10 Aug 2001

Faery Gold is pleased to present the Truth Faery Files in their new home on the Web, as a service to the Neo-Pagan community. The content has not changed from the original site - only the formatting and HTML is different... simpler and sleeker. So without further adieu....

Welcome to

#### TRUTH FAERY

This is a website dedicated to revealing  
faery-true and faery-factual information  
about Certain Faery Writings

To Get Right To The Heart Of The Matter

Many people have pointed out apparent similarities between text in books written by Kisma Stepanich (and published by Llewellyn Publications, St. Paul, MN, 1994 -1998), and other books by a number of other writers published in years previous to those of Ms Stepanich. Many of these earlier books are cited by Ms Stepanich in her bibliographies, so it seems likely that she read them.

What is confusing to the public, and has attracted so much curiosity, is that there are many seemingly verbatim phrases, lines, paragraphs, pages, and even maps and illustrations from various earlier books, quoted directly by Ms Stepanich without acknowledgement of the original authors, without quotation marks, and claimed within her books as her own copyright.

By law we cannot legally quote more than 200 words of any one example, but here are some examples typical of the phenomena that many people have commented upon. In the example just below, one of the quotes is from "The Real World of Fairies," by Dora van Gelder, published in 1977, and one is from Ms Stepanich's "Faery Wicca Book One", published in 1994, some 17 years later. Which do you think is which?

To see these passages, click here: [Exhibit A](#)

In the example of her "Faery Wicca Tarot" (1998), there are many, many words that seem to be identical to text from "The Celtic Art Source Book," written by Courtney Davis, published by Blandford Press in 1988.

For an example, click here: [Exhibit B](#)

There are also hundreds of words that seem to be identical to text from Miranda Green's, "Dictionary of Celtic Myth and Legend," published by Thames & Hudson, in the year 1992.

For an example , click here: [Exhibit C](#)

For additional examples, click here: [Further Examples](#)

The examples presented are a few of many that could be listed, and we present at the end of this statement, without comment or criticism, the page references and publications that seem to have been duplicated without acknowledgement by Ms Stepanich, along with the page references where these quotes may be found in her books.

~ What can be quoted legally? ~

Generally speaking, a writer is allowed to use up to 200 words maximum from another book as "Fair Use," \* providing this usage is acknowledged (by use of quotation marks and/or footnoting). Other use has to be by written permission and acknowledged; sometimes, a fee is charged for such usage. To date, not one of the authors or publishers on this reference list has confirmed that they were asked for permission by Ms Stepanich, or that they gave such permission.

Llewellyn and Stepanich were challenged legally, by authors and publishers, over copyright issues in her books. As a result of this legal challenge an out of court settlement was made with at least one author. Not long after this, Llewellyn withdrew the Stepanich books from the market.

For the reference list of the many quotes that have been found so far, click on the Reference links at the bottom of this page. If you are aware of any others, you can email them to us, and if they can be verified, they will be added to this list. We cannot enter into any discussion of, or accept any disparaging comments concerning, Ms Stepanich's work. These references rest solely and utterly on what Ms Stepanich herself has published in her Llewellyn books; they are strictly factual, carefully verified, and offered only for comparison and consideration.

No accusations are made or intended by this reference list. It only states what is present in Ms Stepanich's books, already available to the public, and it cross references the seeming duplication of many items of text that appear in earlier publications by other writers.

~ ~ ~ ~ ~

\* "Fair Use" is defined as the fair usage of one writer's words by another. For information on Fair Use, click on the link [\[to the right\]](#).

[oldones](#)

[Home](#)

[Examples And References:](#)

[Exhibit A](#)

[Exhibit B](#)

[Exhibit C](#)

Further Examples

Copyright, Fair Use & Plagiarization

References 1 - Faery Wicca Book One

References 2 - Faery Wicca Book Two

References 3 - Faery Wicca Tarot

References 4 - The Ancient Ones of the Irish Faery Faith

References 5 - The Irish American Faery-Faith Tradition

To Report Stolen Faery Gold Email:

ferigold@yahoo.com

Credits

"Old Buggers" image from Witch Way Graphics.

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This page uses cascading style sheets and displays best using Internet Explorer 5 or better. 1

<http://www.geocities.com/ferigold/truthfaery/ref1.html>

3 captures

19 Jul 2005 - 24 Oct 2009

Jun JUL Aug

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2004 2005 2009

About this capture

Faery Gold

The Truth Faery Files

Welcome to

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faery-true and faery-factual information

about Certain Faery Writings

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Copyright, Etc. ~ Faery Wicca Book One ~ Faery Wicca Book Two ~ Faery Wicca Tarot ~ The Ancient Ones of the Irish Faery Faith ~ The Irish American Faery-Faith Tradition

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This is a website dedicated to revealing

faery-true and faery-factual information

about Certain Faery Writings

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 Faery Gold ~ TF Files ~ Exhibit A ~ Exhibit B ~ Exhibit C ~ Further Examples ~ Copyright, Etc. ~ Faery Wicca Book One ~ Faery Wicca Book Two ~ Faery Wicca Tarot ~ The Ancient Ones of the Irish Faery Faith ~ The Irish American Faery-Faith Tradition

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About this capture

Faery Gold

The Tylwyth Teg Files

Y Tylwyth Teg's Plagiarism of Faery and Wiccan Authors

An Open Letter To The Pagan Community

Revised August 8, 2001

It has come to my attention and the attention of others in my tradition of Faery/Feri that an organization calling itself "Y Tylwyth Teg", based in Georgia, is representing itself as a "Welsh Faerie Tradition" and plagiarizing authors who write in the Anderson Faery lineage and others, changing names and minor details to fabricate both a false history and a book of shadows claiming to be of "genuine Welsh origin". In fact, large helpings of the material on their web site authored by Robert Martin is almost word for word



either from Francesca De Grandis' book *\_Be A Goddess!\_*, from Anna Korn's essay explaining the Faery Tradition on the Covenant of the Goddess web site, or from Mike Nichol's web site where he discusses the directions and elements in one well-known seminal essay. They also plagiarize materials that originated with Gabriel Carrillo of the Bloodrose line of Faery that have been published on the Web without his permission.

To the right are some examples of plagiarism on the Y Tylwyth Teg website.

Basically, YTT has copied and reworked Anna's article and Gabriel's and Francesca's and others' works and are now representing these folks' original work as YTT's very own alleged 700 year old "Welsh Faerie Tradition" and under their own "copyright".

Someone close to COG has said that COG had threatened legal action in the past if YTT did not remove the offending materials authored by Anna Korn from their web site, but apparently once the attention was off of YTT again, they put the material back. All along there was a bare attempt at paraphrasing the material and changing the order of some of the ideas to try to mask it's stolen origin.

I understand that Francesca has been notified about this copyright violation, and it should be well-known that the claimed sources of YTT's history and teachings is not to be trusted. Based on what we have seen on their site, we can only conclude that they are stealing the work of others to lend themselves a false legitimacy that they do not deserve. Let their legitimacy be based on hard work and honesty, not on theft and lies.

I strongly invite and urge everyone in the Pagan community to examine this website and the source materials I have mentioned and draw their own conclusions. Faery Gold's observation is that this web page author in question, Robert Martin, under the aegis of YTT and "Lord Rhuddlwm Gawr" is clearly, documentably, and irrefutably, without any hint of rumor or hearsay, presenting artificially Faery-scented snake oil. It COULD be perfectly good snake oil, actual snake oil has many uses, but that doesn't change the question of truth in labelling and advertising. People want the real Faery/Celtic snake oil, not a cheap smelling imitation knock off...

That these people are trying to prey so transparently on the hunger of seekers for anything "Celtic" or "Faery" to the point of stealing others' work and creating a bogus history of themselves and a bogus "Faerie Book of Shadows" (the REAL Faery Tradition has no "Book of Shadows", it's an oral tradition) is utterly reprehensible, and I hope the entire pagan community rises up from the audience and boos these folks off the stage until such time as they have come clean on what they have done. As if Kismet Stepanovich's experience was not warning enough that folks in the pagan community will not stand for this sort of dishonesty and misrepresentation, and that what comes around goes around.

Faery Gold in honor calls upon the leaders of Y Tylwyth Teg to respect the copyrights of others and in so doing to:

1. Remove all plagiarized materials from their website, or to obtain appropriate permission from the authors to reproduce or adapt their published or unpublished works. Make prominent a statement that such material is "used with permission of the author" and identify the original author. Identify the writer making an adaptation if such is the case.
2. To footnote and cite the sources of the material on their site, much of which appears to have come from various books or websites, and provide a bibliography.
3. To represent themselves and their history in an honest, upright, straightforward, and ethical manner. Example 1 will make clear what is meant by this. The truth about their origins may be more humble than they currently attest, but it is not glamorous ancient origins that make for a thriving spiritual community, but hard work and dedication to the Mother and Her children. There is no dishonor in a tradition created honestly and creatively by its founders. Gerald Gardner did it. Reclaiming did it. NROOGD did it. Malaclypse the Younger did it.
4. Apologize publically for the pain and hurt and harm their policy of indiscriminate "borrowing" has brought to those of the Faery Tradition and other teachers and authors whose sacred traditions and lifeworks they have seemingly co-opted. Apologizing will not undo the karma of these past acts, but they are the beginning of healing. I imagine such an admission might be very difficult. Faery Gold maintains it is the right thing to do.

In correspondence with various Georgia natives, and longtime practitioners and elders of the Craft in the US, it appears that YTT leadership has a tarnished reputation going back 30 years in terms of intellectual honesty. We call upon the leaders of YTT to come forward with honor, to respect the efforts and traditions of others, and to conduct themselves with integrity. In time, that reputation may change for the better, and the Craft as a whole be greatly enhanced as a result.

If anyone is called by the Fey to seek the Faery magic, I call upon them to seek out an initiate and train in the Tradition. It is a gift of our Gods entrusted to our care. Better yet, look within yourself for that spark of Faery that resides in all things and in all paths of integrity and truth. May all that has been stolen from us turn to lead and worthless glass. May what is freely asked and freely given bring prosperity to all.

May the Goddess guard your footsteps on the path.

Blessed Be

Faery Gold

Updated: 8 Aug 2001. Minor factual corrections made to Nichols page, other minor improvements in response to reader feedback. Added Example 5.

oldones

Home

Examples of Plagiarizing By Y Tylwyth Teg:

Example 1: \*BE A GODDESS!\* by Francesca De Grandis, 1998.

Example 2: "The Faery Tradition" by Anna Korn, 1988.

Example 3: "Rethinking the Watchtowers" by Mike Nichols, 1986.

Example 4: BloodRose/Faery Deities' and Guardians' Descriptions by Gabriel Carillo.

Example 5: Aiden Kelly's Goddess Litany.

Example 6 [offsite]: OOTD's "Gathering of the Tribes" Event.

Example 7 [offsite]: Plagiarism of Robert Cochrane/Roy Bowers

Miscellaneous Examples.

Appendix: Comprehensive Index

Note that these are some of the more obvious and egregious examples. There very well may be others. If you notice any other plagiarized material on TylwythTeg.com, especially from a book or similar hard, documentable source, please drop us a note so we can evaluate its suitability to this site. Be aware also that many of the examples taken from YTT's web site have probably moved since these pages were first written. The intrepid explorer can use words and phrases from these examples in a suitable search engine to relocate the desired texts in their current location.

To Report Stolen Faery Gold Email:

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Someone close to COG has said that COG had threatened legal action in the past if YTT did not remove the offending materials authored by Anna Korn from their web site, but apparently once the attention was off of YTT again, they put the material back. All along there was a bare attempt at paraphrasing the material and changing the order of some of the ideas to try to mask it's stolen origin.

I understand that Francesca has been notified about this copyright violation, and it should be well-known that the claimed sources of YTT's history and teachings is not to be trusted. Based on what we have seen on their site, we can only conclude that they are stealing the work of others to lend themselves a false legitimacy that they do not deserve. Let their legitimacy be based on hard work and honesty, not on theft and lies.

I strongly invite and urge everyone in the Pagan community to examine this website and the source materials I have mentioned and draw their own conclusions. Faery Gold's observation is that this web page author in question, Robert Martin, under the aegis of YTT and "Lord Rhuddlwm Gawr" is clearly, documentably, and irrefutably, without any hint of rumor or hearsay, presenting artificially Faery-scented snake oil. It COULD be perfectly good snake oil, actual snake oil has many uses, but that doesn't change the question of truth in labelling and advertising. People want the real Faery/Celtic snake oil, not a cheap smelling imitation knock off...

That these people are trying to prey so transparently on the hunger of seekers for anything "Celtic" or "Faery" to the point of stealing others' work and creating a bogus history of themselves and a bogus "Faerie Book of Shadows" (the REAL Faery Tradition has no "Book of Shadows", it's an oral tradition) is utterly reprehensible, and I hope the entire pagan community rises up from the audience and boos these folks off the stage until such time as they have come clean on what they have done. As if Kismet Stepanovich's experience was not warning enough that folks in the pagan community will not stand for this sort of dishonesty and misrepresentation, and that what comes around goes around.

Faery Gold in honor calls upon the leaders of Y Tylwyth Teg to respect the copyrights of others and in so doing to:

1. Remove all plagiarized materials from their website, or to obtain appropriate permission from the authors to reproduce or adapt their published or unpublished

works. Make prominent a statement that such material is "used with permission of the author" and identify the original author. Identify the writer making an adaptation if such is the case.

2. To footnote and cite the sources of the material on their site, much of which appears to have come from various books or websites, and provide a bibliography.

3. To represent themselves and their history in an honest, upright, straightforward, and ethical manner. Example 1 will make clear what is meant by this. The truth about their origins may be more humble than they currently attest, but it is not glamorous ancient origins that make for a thriving spiritual community, but hard work and dedication to the Mother and Her children. There is no dishonor in a tradition created honestly and creatively by its founders. Gerald Gardner did it. Reclaiming did it. NROOGD did it. Malaclypse the Younger did it.

4. Apologize publically for the pain and hurt and harm their policy of indiscriminate "borrowing" has brought to those of the Faery Tradition and other teachers and authors whose sacred traditions and lifeworks they have seemingly co-opted. Apologizing will not undo the karma of these past acts, but they are the beginning of healing. I imagine such an admission might be very difficult. Faery Gold maintains it is the right thing to do.

In correspondence with various Georgia natives, and longtime practitioners and elders of the Craft in the US, it appears that YTT leadership has a tarnished reputation going back 30 years in terms of intellectual honesty. We call upon the leaders of YTT to come forward with honor, to respect the efforts and traditions of others, and to conduct themselves with integrity. In time, that reputation may change for the better, and the Craft as a whole be greatly enhanced as a result.

If anyone is called by the Fey to seek the Faery magic, I call upon them to seek out an initiate and train in the Tradition. It is a gift of our Gods entrusted to our care. Better yet, look within yourself for that spark of Faery that resides in all things and in all paths of integrity and truth. May all that has been stolen from us turn to lead and worthless glass. May what is freely asked and freely given bring prosperity to all.

May the Goddess guard your footsteps on the path.

Blessed Be

Faery Gold

Updated: 8 Aug 2001. Minor factual corrections made to Nichols page, other minor improvements in response to reader feedback. Added Example 5.

oldones

Home

Examples of Plagiarizing By Y Tylwyth Teg:

Example 1: \*BE A GODDESS!\* by Francesca De Grandis, 1998.

Example 2: "The Faery Tradition" by Anna Korn, 1988.

Example 3: "Rethinking the Watchtowers" by Mike Nichols, 1986.

Example 4: BloodRose/Faery Deities' and Guardians' Descriptions by Gabriel Carillo.

Example 5: Aiden Kelly's Goddess Litany.

Example 6 [offsite]: OOTD's "Gathering of the Tribes" Event.

Example 7 [offsite]: Plagiarism of Robert Cochrane/Roy Bowers

Miscellaneous Examples.

Appendix: Comprehensive Index

Note that these are some of the more obvious and egregious examples. There very well may be others. If you notice any other plagiarized material on TylwythTeg.com, especially from a book or similar hard, documentable source, please drop us a note so we can evaluate its suitability to this site. Be aware also that many of the examples taken from YTT's web site have probably moved since these pages were first written. The intrepid explorer can use words and phrases from these examples in a suitable search engine to relocate the desired texts in their current location.

To Report Stolen Faery Gold Email:

ferigold@yahoo.com

Credits

"Old Buggers" image from Witch Way Graphics.

Browser Note

This page uses cascading style sheets and displays best using Internet Explorer 5 or better. 1

<http://www.geocities.com/ferigold/rd2feri.html>

8 captures

31 Oct 2001 - 27 Dec 2019

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2002 2004 2007

About this capture

Faery Gold

The "Road to Faerie" Site

Location - <http://www.geocities.com/Athens/Rhodes/5569/>

We sometimes get asked about this page, so here is the scoop as we know it.

This anonymous page on Geocities (possibly by a 3rd Road student or initiate if the Thomas Rhymer quote on the gateway is any indication, and attributed by some to Ellen Perlman/Lilinah biti-Anat) plagiarizes the early notes of Gabriel Carillo's Bloodrose School of Faery. He has asked repeatedly for the material to be removed to no avail. The author simply removed the Guest Book by which others might voice their objections to the site. Also on it's "Feri Principles" page, the author paraphrases Anna Korn/Andraste without giving her credit. [04/26/03: The site does now give credit to Anna Korn, but see below. - FG.]

To the author's credit, the site has a fascinating collection of links, and the introduction

has a helpful historical synopsis (though it has some errors according to sources closer to Victor). These appear to be the only original content on the site. The rest consists of exercises and statements of lore which in that form of expression are under Gabriel's copymark. In some branches of Faery particular pieces of this lore are considered oathbound, never to be recorded in writing. Intellectual property issues aside, it is therefore extremely disrespectful to maintain this material in as public a format as the World Wide Web.

Victor himself objected to the presence of this material online, and in fact asked that his name be removed from it, as it does not reflect his personal practice at all. It bears some emphasis that this site gives the erroneous picture that it represents Victor & Cora's practice, and it does not. Rather, it consists of original materials authored mainly by Gabriel of Bloodrose, Francesca De Grandis, and Anna Korn - each of whom has put a highly personal stamp on what they have received through Victor's line.

The "Road to Faerie" author says:

I have put this site here to relieve some of the confusion regarding what the Feri tradition is.

Unfortunately, the site seems to have only added to the confusion. Some folks have mistakenly assumed that Victor endorsed this site, and others have thought that Victor was directly involved in creating it. They were surprised to learn that he does not even own a computer.

Though we at Faery Gold have benefitted from this material being posted, in spite of having access to it by other means, we feel compelled to protest against the continued maintenance of such material online as a matter of integrity and honor. We request that the author of this page remove the materials in question, intended only for students and initiates of the Bloodrose line, and replace them with original content that reflects her own personal journey and relationship with the Guardians and Mysteries of Faery.

Not only would these actions satisfy the objectors to this material as posted, it would be a more accurate and honest depiction of what Faery is about, coming as it would from the Black Heart of the author herself, and not from a second-hand handout.

Faery comes alive through its teachers and practitioners.

Anonymous Author: How does Faery come alive for you?

Please show us.

FG

Update 26 April, 2003

The author of the Road To Faerie site has posted their response to the above open letter at <http://www.geocities.com/Athens/Rhodes/5569/critic.html> .

We want to note that while s/he does now give credit to Anna Korn, which we commend, they have still not honored Gabriel/Caradoc's request to remove his old handout material from the site, along with our corollary request to replace it with material that is clearly and uncontestably of the site owner's own authorship.

With regard to "complaints" or "accusations", FG wants to be clear that it does neither, FG merely reports what other members of the community have said or alleged. FG is an independent journalistic entity not directly affiliated with any particular Faery coven or circle or lineage.

Created 25 Aug 2001

Faery Gold

1

<http://www.compostcoven.org/compost/andraste.html>

36 captures

24 Apr 2001 - 18 Apr 2010

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About this capture

The Faery Tradition  
an interview with Andraste by Leah Samul  
reprinted from the Compost Newsletter



Q: Each different tradition in the Craft has its own distinguishing features; what is it about the Faery tradition that makes it different from other traditions in the Craft?

A: Fifteen Faery tradition practitioners met in June of 1988 to discuss this and other questions. What they agreed upon as Faery Tradition essentials comprises the following. Many of these features can be claimed by other traditions as well, and various Faery practitioners may accent some of these more than others.

A belief in a particular Faery Power which can be accessed characterizes the lineage, which exists as an ecstatic, rather than a fertility, tradition. A strong emphasis is placed on sensual experience and awareness, including sexual mysticism, which is not limited to heterosexual expression. In this, as in the general spirit of a spiritual exploration, there is more risk-taking encouraged than in other Wiccan traditions which have specific laws limiting behavior, and there is a certain amorality historically associated with the Tradition. We see ourselves, when enchanted, as "fey"--not black, not white, outside social definitions, on the road to Faeryland, either mad or poetical. We are aware that much of reality is unseen, or at least has uncertain boundaries. As in all the Craft, there is a deep respect for the wisdom of Nature, a love of beauty, and an appreciation of bardic and mantic creativity. There is a specific corpus of chants and liturgical material, much of it stemming from Victor and Gwydion, which provides a frame for Circle-workings, but poetic creativity is highly valued. The practice is heavily invocatory, with encouragement of deity possession, which relies mainly on psychic talent or sensitivity to occur, rather than the existence of a specific induction technique. Rites are stylistically diverse, and may draw from many sources.

There is an initiatory lineage, traceable to Victor, Cora, or Gwydion, although Victor tells of antecedents of the present tradition in the coven in which he was involved in the 1920's and 30's in Oregon. Aspects of the tradition are possession of secret names, the practice of energy-working using the pentacles, a body of poetic and liturgical material, information on the Deities; many archetypes are recognized which are specific to the Tradition, the doctrine of the Three Selves, a cingulum of a specific color, a "tribal" or "clan" feel to the coven, the use of the horned (sometimes called "inverted") pentagram, and to some extent the honoring of a warrior ethic, rather like bushido. For example, we are urged not to coddle weakness, support others in insincerities or self-deceptions, and never submit one's own Life force to anyone or anything, ever, which leads to a fierce openness called the "Black Heart of Innocence."

Perhaps what has gained the most attention is that the Faery Tradition is gender-equal, and all sexual orientations seem to be able to find a niche. For many, there is a strong identification with the realms of Faery and with shape-shifting.

Q: Many members of the Craft would freely admit that modern day Witchcraft has been "put together" from a variety of sources by the leading members of the individual traditions. Gerald Gardner, Raymond Buckland, and even Starhawk have definitely created traditions that bear their own individual stamp. Do you think this is true for Victor

Anderson in the Faery tradition? Or more pointedly: is there a Faery tradition separate from Victor Anderson's own writings and influence? Are there other visionaries in the Faery tradition besides Anderson? How much of the Faery tradition do you think that Victor Anderson "made up" by welding ancient sources to his own personal vision?

A: Although Victor is universally recognized as the founding teacher of the tradition, it is possible to identify influences which shaped the tradition before its present form evolved. There is a strong African diasporic influence, primarily Dahomean-Haitian, and the Three Selves theory is an outgrowth of Huna, as described by Max Freedom Long. Further, there are elements from fiction, including Robert E. Howard, H. P. Lovecraft, and the Necronomicon. Neither is Victor the only source for material presently within the tradition. Each initiate seems to draw the tradition in a somewhat new direction and uncover new ground. According to Gwydion, the early Faery Tradition had much in common with the published materials of the Farrars' accounts of outer-court Gardnerian/Alexandrian rituals. I have not seen this today. Some practitioners, such as Gwydion and Eldri Littlewolf, went deeply into shamanic forms. Gwydion also worked extensively with Celtic religion, even learning Welsh, as did Gabriel (né Caradoc) in the early part of his Wiccan training.

Other influences entered as Gabriel began teaching: Arica training, Tibetan meditation, and a modicum of Ceremonial Magick are all elements. According to Eldri, Caradoc has written some beautiful poetry, both ritual and otherwise, but I have seen little of it. Gabriel's classes are one of the best extant trainings in magical visualization I have encountered. Brian Dragon and members of his lineage have contributed darkly powerful poetry and ritual liturgy, though he was "excommunicated" from the tradition by Caradoc, his initiator, with Victor's assent. This excommunication is not recognized by all members of the tradition. Though there is much borrowing, a central vision is maintained, and this has grown as liturgical material has been amassed. More recently, initiates such as poet Francesca Dubie and songwriter Keara West have added their inspiration to the corpus of material. Since many of the present day initiates have had minimal direct exposure to Victor's presence, and Thorns of the Blood Rose is often out of print, there has been less reliance on Victor's teachings than in earlier days, when Gwydion studied with him for many years, starting at the age of thirteen. Aspects of Victor's practice, such as the African-diasporic tradition, are being strengthened and re-woven into the tradition by initiates with cross-training and initiations in Santeria.

Starhawk has used elements and concepts developed in the Faery Tradition in expressing her beliefs and practice, and in many cases has given the world some of the clearest explanations currently available of concepts such as the Three Selves or the Iron Pentacle.

Q: Looking at the modern day Craft, it seems that there are two main points of focus or approaches to it: one is the shamanic approach, the other is the ecological approach. For example, many covens are active in non-violent action involving the fate of the earth. It seems to me that the Faery tradition is quite shamanistic. Is it at all concerned with the ecological focus that one sees in other branches of the Craft?

A: As the question is posed, I'm not entirely certain what you mean by "ecological" versus "shamanistic" approaches, and I have interpolated that you mean the distinction between political approaches to magickal activity and religio-magickal approaches. It's hard to answer in general terms for the tradition as a whole, since this topic becomes a spectrum of motivations for magickal workings, rather than a strict dyad between political and religious. Individuals will naturally range themselves along the spectrum, according to their wills and karmic tendencies. Also, the people with whom I prefer to work tend to share my perspectives, and will color my impressions. I wouldn't say someone is not a Faery Tradition practitioner because s/he supported or didn't support a particular political stance. Victor and Starhawk, for example, became estranged over politics and particularly over the issue of nuclear power plants and nuclear research. Political magick of the Reclaiming or Earth First! type often makes "traditionalist" witches uneasy, but this is probably more of a challenge to their political worldview, than a critique of magick as a tool.

Other than the Reclaiming branch of initiates, it is probably safe to say that many of the current practitioners are not openly politically active in demonstrations, civil disobedience, and so forth. But this does not mean that the focus of their magick, or the content of their communications are any less political or even less radical. Politics and religion are not mutually exclusive. The environment is a focus for magickal work throughout the Pagan movement, and the Faery Tradition is no exception. For most of us, our politics grow out of our spirituality, and the mysteries we have experienced, rather than vice-versa.

Q: What is your sense of the place and direction of the Faery Tradition within the neopagan movement?

A: Gods are not just constructs or psychological forces from the collective unconscious. The Gods are real, with a system of morality different from our own, and we have a responsibility to them. The Faery Tradition, in common with initiatory lineages of the Craft which practice possession, is a mystery tradition of power, ecstasy, and direct communication with divinity.

This is in contrast to traditions which practice psychodrama or psychotherapy through ritual. The negative side of this (the Faery) style of working is that we have a lot of initiates who might be classed as "burnouts", who did not return unscathed from between the worlds. the tradition is not for everybody; it is certainly not amenable to mass attendance, like many other Pagan paths. Gabriel has been trying to evolve an outer court and a system of degrees in what was originally a one-degree system. There are more interested seekers than openings with teachers.

Q: If you had a "wish list" for the future of the Faery Tradition within the Neo-Pagan movement, what direction would you like the Faeries to go in?

A: I would like to see a rejoining and sharing among the many "lone-wolves" making up

the tradition. It would be nice to be able to learn from one another, to discuss liturgy and magickal techniques, and to cast off the divisions and old feuds that kept our elders from functioning well together. I would like to see the cultivation of high standards of teaching, ritual practice, and ethics. I would like to see some more of the solitaires starting to teach.

More about the Faery (Feri) tradition

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#### Rituals for Special Occasions:

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##### About the Toads

- Basic Wiccan Workbook, Eclectic Tradition (by Cynthia Gregory, Priestess, Circle of Winged Toads)
- Beltane Cake (Cynthia)
- Beltaine With the Toads (a gallery, pix and text by Valerie Walker)
- Beltaine With the Toads, Mark 2 (a gallery, pix taken by Monica and tweaked by Valerie)
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- Imbolc 2003 (commentary and pictures by Valerie, ritual by Ron Miller )
- The Lesser Elvis Banishing Ritual of the Sequined Pentagram (Robert)
- Midsummer (Litha) Ritual (Cynthia)
- ACyber-Ritual for Kicker, the Dog (Jim)

- Pagan in the Choir (Jim, dedicated to Maura)
- The Ritual and the Wait (Jim)
- Lammas Ritual '01 (Cynthia and other Toads)
- Samhain Ritual (Cynthia and other Toads)
- The Yule Feast of '01 (recipes by Ron Miller, pictures by Valerie Walker, stories courtesy of Maura Sipila)
- Mabon Ritual '02 (ritual by Jim, pix by Valerie)
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### Casting the Circle

a simple all-purpose Circle Casting

by Valerie Walker

You will need:

Point candles (yellow for East, red for South, blue for West, green for North, white for Center; or all white if you prefer); an altar (set up in the North) on which you have incense, a bowl of water, some salt, your chalice, your athame, your wand, your pentacle, and a symbol of the Goddess; your cord (if you have been initiated); some wine or juice, some cakes, bread, cookies, fruit or other food.

#### Procedure:

Light the point candles except for the Center one; light the incense and leave it on the altar. Coveners stand in a circle. The presiding Priest/ess (HPs) faces altar, takes three knifepoints of salt with the athame from the container of salt, and stirs them clockwise into the bowl of water, saying: "Salt and water, inner and outer, soul and body ..."

HPs shakes the water out over the altar three times, saying: "...be thou purified, be thou cleansed. Cast out all evils of the world of phantasm."

HPs puts athame back in sheath and picks up bowl of salt water. Turning to face other coveners, s/he says: "Into this cup I cast---- (here follows a list of whatever things, physical, mental or spiritual, s/he wants to get rid of). Depart from me, and return as

energy I can use." S/he blows into the salt water, sending all negativity out into the mighty ocean; then visualizes positive energy coming back from the ocean, and takes a sip. HPs passes the bowl clockwise (deosil, the direction of increase) to next person in the circle, who repeats the process. (Some people prefer to pass the bowl counterclockwise [widdershins, the direction of decrease] as a sign that this is an exorcism. It's up to you--if the emphasis is on getting rid of negativity, do it widdershins; if the emphasis is on invoking positive things, do it deosil.)

When the bowl has been around the entire circle, have a designated water priest/ess (WPs) take it. Have a designated fire priest/ess (FPs) take the incense.

Now the three Ps go to each direction in turn to invoke the Guardians of the Watchtowers:

Everyone face East.

HPs: (takes athame, taps three times on the wall or window in front of her, stands in invoking position with legs apart and arms wide, forming a five-pointed star with her body)

"Hail, Guardians of the Watchtowers of the East  
Powers of AIR, Powers of the MIND:  
We summon, stir, and call you up;  
By the air that is Her Breath  
Come to us, come to us, come to us!"  
(everybody joins in on the "Come to us")

HPs uses athame to scribe a pentacle in the air, saying: "Blessed be!" (all repeat).

WPs takes bowl of salt water and sprinkles to the East, saying "With Water and Earth I purify the East. Blessed be." (all repeat)

FPs takes incense and waves it in a circle to the East, saying "With Fire and Air, I charge the East. Blessed be." (all repeat.)

Repeat to the other directions. The invocations go as follows:

"Hail, Guardians of the Watchtowers of the SOUTH  
Powers of FIRE, Powers of the WILL:  
We summon, stir, and call you up;  
By the fire that is Her energy  
Come to us, come to us, come to us!"

"Hail, Guardians of the Watchtowers of the WEST  
Powers of WATER Powers of the EMOTIONS:  
We summon, stir, and call you up;

By the water that is Her blood  
Come to us, come to us, come to us!"

"Hail, Guardians of the Watchtowers of the NORTH  
Powers of EARTH, Powers of the BODY:  
We summon, stir, and call you up;  
By the earth that is Her body  
Come to us, come to us, come to us!"

When the circuit is completed, the assisting Ps put their implements back on the altar; the HPs. turns to the East. Reaching up with the athame, then stooping to touch the ground, saying "As Above, So Below", HPs then turns to face the rest of the Circle and says: "The Circle is cast. The ritual is begun." HPs lights center candle and prepares for invocations of the gods.

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Invoking the Gods

Once the Circle is cast, assemble in a circle around the Central candle to invoke the Goddess. You may use a formal invocation, or a wordless chant; you may wish to invoke one specific attribute of the Goddess depending on your particular needs. Study

the Correspondences on Seven and read all the mythology you can, especially Graves, to become familiar with different aspects. Durdin-Robinson is extremely useful as a reference book, too. One invocation which works well for me is the following (be careful not to hyperventilate during this one--people have been known to collapse during it).

NAME TO CHANT: GULA (goo-lah)

COLOR: deep red

CHAKRA: basal

NATURE OF THE ENERGY: the interior heat of the earth

NAME TO CHANT: ANAT (ah-naht)

COLOR: orange

CHAKRA: gut

NATURE OF THE ENERGY: fierce warrior queen, force

NAME TO CHANT: TANIT (tah-neet)

COLOR: yellow

CHAKRA: solar plexus

NATURE OF THE ENERGY: power enlightened by knowledge, light

NAME TO CHANT: ISIS (eye-sis)

COLOR: green

CHAKRA: heart

NATURE OF THE ENERGY: love

NAME TO CHANT: NEITH (neeth)

COLOR: turquoise

CHAKRA: throat

NATURE OF THE ENERGY: communication, order

NAME TO CHANT: PSYCHE (sy-kee)

COLOR: dark blue

CHAKRA: third eye

NATURE OF THE ENERGY: mind, ego

NAME TO CHANT: KORE (koh-ray)

COLOR: purple

CHAKRA: crown, back to earth

NATURE OF THE ENERGY: mystery, the potential of the Goddess in each of us

Stand erect and breathe deeply, holding hands. As you chant each Goddess name, feel the energy rising up out of the Earth and spiralling upward through your body, particularly in each of the seven traditional chakras. Feel the energy in color, feel it coming, first from the East, then from the South, then from the West, then from the North, then straight up from the Center to the next level above. When you reach the top, the crown chakra, let the energy spill out and down to the earth again, to make a

complete cycle.

Stand quietly for a few moments to appreciate Her presence.

Then take the wand, and beat out a rhythm for the invocation of the God. You may wish to do a free-form wordless chant, or to call upon a specific aspect of the God. One good all-purpose invocation is the following, initially composed by Arden: "Seed-sower, Grain Reborn, Horned One, come" repeated with gathering intensity and volume until the energy peaks and you feel the presence of the God. This can get pretty rowdy, and the energy is likely to be extremely high, as opposed to the deep reverence and awe generally felt after the preceding invocation to the Lady. This high energy is best used by doing some sort of magickal working which involves tangible objects--a spell, a consecration, or a healing, for example. It is not a good idea to go directly to any sort of tranceworking, as the unused energy will make everyone fidgety and unable to concentrate. If you need to do a tranceworking right away, it is good to do a group back-rub in order to steady the energy, and possibly a group "OM" chant to quieten your bodies down.

During Sabbats, when there is no scheduled magickal working to do, this is the point at which some seasonal observance is made, such as a God-Sacrifice for Lammas or a Maypole Dance for Beltane; this is generally followed by the blessing of cakes and wine and feasting.

References: Robert Graves, *The White Goddess*; Lawrence Durdin-Robinson, *Goddesses of Chaldea, Syria, and Egypt*

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Your Magickal Tools  
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## Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be." (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:



"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;

2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;

3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle

in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

### Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron  
MOON: bay laurel, ginseng, nutmeg, wintergreen  
MARS: basil, cayenne, coriander, garlic, mustard  
MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley  
JUPITER: anise seed, cloves, mace, mint, nutmeg, sage  
VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme  
SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen  
(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350° oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz

WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)  
STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar  
OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)  
STONES: emerald, triplet opal, sapphire, aquamarine  
WOOD: willow, alder  
OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)  
STONES: moss agate, matrix opal  
WOOD: rowan, elder  
OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)  
STONES: garnet, fire agate  
WOOD: oak, redwood  
OILS: patchouli, clove

DIRECTION: Center (Goddess)  
STONES: moonstone, crystal  
WOOD: willow, hazel, apple  
OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

### The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-covenanters have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself.



Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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VII. The Cord

Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be. " (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge

thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;

3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

#### Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron



MOON: bay laurel, ginseng, nutmeg, wintergreen  
MARS: basil, cayenne, coriander, garlic, mustard  
MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley  
JUPITER: anise seed, cloves, mace, mint, nutmeg, sage  
VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme  
SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen  
(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350°F oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

**MAKING WARDS:** Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

**DIRECTION:** East (Air)  
**STONES:** white opal, topaz  
**WOOD:** ash, birch  
**OILS:** sandalwood, lavender, cinnamon

DIRECTION: South (Fire)

STONES: carnelian, Mexican opal, bloodstone, ruby

WOOD: pine, cedar

OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)

STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder

OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)

STONES: moss agate, matrix opal

WOOD: rowan, elder

OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)

STONES: garnet, fire agate

WOOD: oak, redwood

OILS: patchouli, clove

DIRECTION: Center (Goddess)

STONES: moonstone, crystal

WOOD: willow, hazel, apple

OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the

wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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### Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be. " (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade,

if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

### Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:



"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you

wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, applied, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun"

As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

### Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

### How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:

Serve me faithfully and well.

Cauldron of Cerridwen, Blessed Be."

(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a

350½ oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz  
WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)

STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar  
OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)  
STONES: emerald, triplet opal, sapphire, aquamarine  
WOOD: willow, alder  
OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)  
STONES: moss agate, matrix opal  
WOOD: rowan, elder  
OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)  
STONES: garnet, fire agate  
WOOD: oak, redwood  
OILS: patchouli, clove

DIRECTION: Center (Goddess)  
STONES: moonstone, crystal  
WOOD: willow, hazel, apple  
OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put

them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.



In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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## Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be." (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

### Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

### Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage



VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:

Serve me faithfully and well.

Cauldron of Cerridwen, Blessed Be."

(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350°F oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the

more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz  
WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)  
STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar

OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)

STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder

OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)

STONES: moss agate, matrix opal

WOOD: rowan, elder

OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)

STONES: garnet, fire agate

WOOD: oak, redwood

OILS: patchouli, clove

DIRECTION: Center (Goddess)

STONES: moonstone, crystal

WOOD: willow, hazel, apple

OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get

in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our

tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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### Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be. " (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if

desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.



This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of

my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

## Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

### How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350°F oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz  
WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)  
STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar  
OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)

STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder

OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)

STONES: moss agate, matrix opal

WOOD: rowan, elder

OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)

STONES: garnet, fire agate

WOOD: oak, redwood

OILS: patchouli, clove

DIRECTION: Center (Goddess)

STONES: moonstone, crystal

WOOD: willow, hazel, apple

OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your

vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom.



Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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### Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but

this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be. " (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand

is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, applied, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your

pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

## Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)



Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350° oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.

Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz  
WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)  
STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar  
OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)  
STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder  
OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)  
STONES: moss agate, matrix opal  
WOOD: rowan, elder  
OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)  
STONES: garnet, fire agate  
WOOD: oak, redwood  
OILS: patchouli, clove

DIRECTION: Center (Goddess)  
STONES: moonstone, crystal  
WOOD: willow, hazel, apple  
OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the

entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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- V. The Mortar and Pestle
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### Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do,

but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be." (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but

your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to



everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. it represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your

hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350°F oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,

the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards  
(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)  
STONES: white opal, topaz  
WOOD: ash, birch  
OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)  
STONES: carnelian, Mexican opal, bloodstone, ruby  
WOOD: pine, cedar  
OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)  
STONES: emerald, triplet opal, sapphire, aquamarine  
WOOD: willow, alder  
OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)  
STONES: moss agate, matrix opal  
WOOD: rowan, elder  
OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)  
STONES: garnet, fire agate  
WOOD: oak, redwood  
OILS: patchouli, clove

DIRECTION: Center (Goddess)  
STONES: moonstone, crystal  
WOOD: willow, hazel, apple  
OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

## The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake



alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water, and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be. " (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to

delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with *Leave to Depart*.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. it represents the second side

of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.

(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be

thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other

tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The

difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I



charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350°F oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,

and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (watch it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards

(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)

STONES: white opal, topaz

WOOD: ash, birch

OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)

STONES: carnelian, Mexican opal, bloodstone, ruby

WOOD: pine, cedar

OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)

STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder

OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)

STONES: moss agate, matrix opal  
WOOD: rowan, elder  
OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)  
STONES: garnet, fire agate  
WOOD: oak, redwood  
OILS: patchouli, clove

DIRECTION: Center (Goddess)  
STONES: moonstone, crystal  
WOOD: willow, hazel, apple  
OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability

when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Your Magickal Tools

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## Consecrations, I: The Athame

Ritual ingredients necessary: a knife (preferably black-handled and double-edged, but this isn't essential); incense (to represent fire and air); salt water (to represent water and earth); a chalice of wine; magnet or lodestone; earth (a bowl full or potted plant will do, but if you do this ritual outside just use the earth where you are standing); point candles and a center candle.

Procedure: Cast the circle. Invoke the Goddess and god. Take the bowl of salt water,

and plunge the athame into it, saying something to the effect of:

"Blessed be thou, blade of iron. By art made, by art consecrated. By water and earth I purify thee."

Pass the athame through the smoke of the incense, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. By fire and air I charge thee."

Hold the blade in the flame of your center candle until it is heated, then plunge it into the wine, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Banish what I would have thee banish. So mote it be." (do this three times.)

Rub the magnet along the blade of the athame, away from yourself, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Attract what I would have thee attract. So mote it be." (do this three times.)

Plunge the blade into the earth, saying:

"Blessed be thou, blade of iron. By art made, by art consecrated. Be used in the service of our Mother the Earth. So mote it be." (do this three times.)

If you are outside, you may choose to leave the knife in the earth for three days, as is traditional; but this is not essential. When you take it out of the earth the third time, kiss the blade, and say:

"Blessed be thou, blade of iron. By art made, by art consecrated. I consecrate thee with a kiss. Serve me well. As I do will, so mote it be."

You can paint your Magickal name in runes on the handle or scribe them into the blade, if you wish. If you haven't yet decided on a Magickal name, wait until your initiation to do it.

This is the Magickal working for this circle, and can be followed by a pathworking if desired, or you may go directly to the cakes and wine, to be followed by the formal Leave to Depart to the directions and the Gods.

It isn't necessary to use the exact words given; they are traditional in many Circles, but your own words, spoken in sincerity from your heart, are the best Magick you can use. Just remember that your athame is the keen blade of your mind, which is used to delineate the difference between the worlds, between one state of awareness and another. Keep that in mind when you cast a circle.

## Consecrations, II: The Wand

Ritual ingredients necessary: a wand (must be at least the length from your elbow to longest fingertip, but may be as long as you like over that--see Robert Graves' *The White Goddess* for tree symbolism); incense; a bowl of salt water; candles; almond oil (symbolizing the Sun); your athame.

Procedure: Cast the Circle. Invoke the Goddess and God. Take the bowl of salt water and sprinkle over the length of the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the wand through the smoke of the incense, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name in runes on the wand, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. Be thou an expression of my will. So mote it be."

(If you have not yet picked a Magickal name, just carve your initials on the wand, and carve your Magickal name when you choose one.)

Take a few drops of almond oil and rub them between your hands. Anoint the wand, top to bottom and bottom to top, saying:

"Blessed be thou, wand of art. By art made, by art consecrated. With oil I charge thee. Be thou the instrument of my desire. So mote it be."

Everyone present in unison pounds wands on the floor, chanting:

"Dancing wand, with earth I charge thee. Blessed be."

Follow up with trancework, cakes and wine, and end with Leave to Depart.

This may seem to contain some sexual symbolism. Clever of you to notice. The wand is, in fact, the symbol of the powers of Fire, of Will, of outgoing energy (thought of in this society as being the exclusive province of males, but, as we all realize, belonging to everyone regardless of plumbing). It is, in short, a symbol of the penis; so it may quite appropriately be covered with phallic carvings if you wish. It represents the second side of the witches' pyramid; just as the athame represents Imagination, the wand represents Will.



(Rampant feminists have patience: next we consecrate the Chalice, and we all know what THAT stands for...)

Blessed Be!

### Consecrations, III: The Chalice

Ritual ingredients needed: salt, water, incense, oil (some lunar type of oil such as jasmine, lemon, or eucalyptus); red wine; your athame; a chalice and a bowl (the bowl can be of earthenware or metal, as can the chalice; however if you use a chalice of copper or brass, be sure to coat the inside with Varathane or some other non-reactive coating, as the alcohol in wine reacts with these two metals and you can poison yourself. Silver is nice but probably beyond the means of most of us; pewter is excellent, being moon-colored; and, if you are the careful type, a glass goblet would be very pretty. Suit yourself).

Procedure: The initial purification ritual with salt water used to cast the circle will serve to purify your bowl. When doing this consecration in a group, each person should fill his/her own bowl with water and individually add the salt and do a purification rather than passing one bowl around the circle. This bowl will then serve as your container for salt water to purify the chalice.

Cast the Circle as usual, and invoke Goddess and God. Take salt water from the bowl and sprinkle over your chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By water and earth I purify thee."

Pass the chalice through the smoke of the incense, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. By fire and air I charge thee."

Take your athame and carve your Magickal name or initials in runes on the chalice, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou the gateway of my dreams. So mote it be."

Take a few drops of oil and rub between your hands. Anoint the outside ( NOT the inside) of the chalice , saying:

"Blessed be thou, cup of art. By art made, by art consecrated. With oil I charge thee. Be thou the cradle of pleasure. So mote it be."

Fill the chalice with wine. Pour a libation to the Lady into the bowl of salt water if you are indoors, on the ground if outdoors, saying:

"Blessed be thou, cup of art. By art made, by art consecrated. Be thou ever filled with the wine of life. So mote it be."

Drink the wine in one draught, and when the cup is empty, turn it upside down and shout "Blessed Be!"

Follow up with trancework, cakes and wine, and end with the Leave to Depart.

The chalice and bowl are the symbols of Water, the great purifying Ocean; they also stand for the womb and the receptive energy in all of us which makes us capable of giving birth (to other human being in the case of some of us, to other kinds of creation in the case of all of us). The West is also the region of the Gates of Death, and the Chalice may also be the bitter cup which we would avoid if we could but may not. The Chalice represents Faith, the third side of the Witches' Pyramid; the Faith that lets us face whatever life and death bring us, be receptive to it, and make creative results come from it. It is our female strength, and our direct connection with the Lady.

Blessed Be.

#### Consecrations, IV: The Pentacle

The Pentacle symbolizes the element of Earth. Earth is the fourth side of the Witches' Pyramid, the direction of Strength. The Pentacle can be either:

1. a flat round plate of wood or ceramic, used to serve the cakes during Cakes & Wine. This Pentacle will be flat, circular, and fairly large;
2. a container for salt, which stands on the altar and is used at the beginning of the ritual (see Casting the Circle). This may be a covered dish or jar;
3. a separate symbol with no material function. This may be as small or large as you wish, but should be circular and flat.

In all cases it should have a pentacle on its upper surface, either painted, enscribed, sculpted, inlaid, appliqued, embroidered, or whatever appeals to you.

It is a good thing to connect the way you make your living to the materials of your pentacle; for instance, a baker might want to make one of bread-dough; someone who works in wood or clay might make one in their own medium. If you do not work with your hands for a living, the simplest thing to do is to buy a round wooden disk (a cutting board perhaps) and carve a five-pointed star on it. If you don't make any of your other tools yourself, you should make this one: the element of Earth is the one with which we should be most in touch, literally.

## Consecrating the Pentacle:

You will need the usual salt water and incense, plus some wine and a little oil of the North (see the Table of Correspondences on Four), and your athame.

Purify as usual with salt water.

Charge as usual with incense.

Anoint with oil, saying:

"Blessed be thou, creature of Earth. Be thou consecrated to the service of Earth. Be the embodiment of my work, of my efforts, of my harvest, of my feasting. In the joy of the body, serve me well. As I do will, so mote it be."

Scribe the pentacle with your athame, saying :

"Blessed be thou, Creature of Earth. By art made, by art consecrated. With my Magickal blade I charge thee. Be thou the embodiment of my work, of my efforts, of my harvest, of my feasting. As above, so below; as below, so above. Serve me well in both realms. As I do will, so mote it be."

While you consecrate your Pentacle, try to energize it with the power of your ambitions and aspirations for your life in the world: wishes for good crops, for freedom from poverty, for the ability to develop your talents, for meaningful work. Whether you use the pentacle as a symbol, or to carry your purifying salt or the cakes of your feasting, the energy you put into it will come through and radiate into your life, giving you a solid base on which you can build whatever you need to build. It will be your connection to the Mother. If you feel the need to ground at any time you can do it by holding the pentacle in your hands, touching it to your forehead, then lowering it to the ground, saying:

"Now let the power pass from me  
To end where it was begun  
As I do will, so mote it be,  
Chant the spell, and be it done!"

This is a good all-purpose way of ending any Magickal work.

Blessed Be!

## Consecrations, V: The Mortar and Pestle

Two of the symbols of the Center point are the Cauldron and the Mortar & Pestle. The difference between them is one of form rather than function; if you think about it, you will see that both objects are symbols of transformation. And the Center is the direction of

Transformation; in the case of the cauldron, the transformation which happens in the womb of the Mother, in the cooking pot (because the cauldron IS a cooking pot), the kind of transformation which uses all four elements to produce a fifth, the quinta essentia of the alchemists. Earth produces the meat and vegetables, Water moistens them, Fire heats them, and the Air carries the savor to our noses, arousing hunger. We eat, and transform both the food and ourselves. The food travels through our bodies, to eventually fertilize the earth, and the cycle of transformation goes on.

In the case of the Mortar & Pestle, the imagery is more sexual. Quite overtly so, in fact; as the act of grinding herbs in a mortar with a pestle is a perfect type of the male-female sexual act and the production of something new from it, it stands as a symbol of the relationship between Above and Below, of Goddess and God, of that which gives and that which receives--in short, of the two aspects of our personalities. The Center is the spot at which each of us stands, to judge the Universe and be judged by it. It is all directions and none. It where all the elements meet, in each of us. It is well, therefore, to think of one's cauldron or mortar & pestle as a ritual object which can never really be cleaned, spiritually speaking. Any Magick we do, anything we cook up in the Cauldron of the soul, leaves its traces; and it behooves each to make sure that no poison corrupts it. If you do evil, you will keep evil with you, in the inmost center; and it will slowly poison whatever attempts you make at doing good or preserving yourself. This is the basis of Craften ethics: not so much that "whatever you do will come back to you three times", as the legend goes, but that if you want good soup you must use good ingredients. And you don't use the same pot for soup and for poison, in your own interests. Throwing curses is like pissing into the wind.

How to consecrate the Cauldron/Mortar & Pestle:

You will need: Salt water, incense, your athame, your chalice, wine, an edible oil such as olive, peanut or safflower, and herbs (one each for the seven planets according to the following list):

SUN: angelica, bay laurel, camomile, cinnamon, clove, rosemary, rue, saffron

MOON: bay laurel, ginseng, nutmeg, wintergreen

MARS: basil, cayenne, coriander, garlic, mustard

MERCURY: cinnamon, dill, fennel, fenugreek, mace, marjoram, parsley

JUPITER: anise seed, cloves, mace, mint, nutmeg, sage

VENUS: angelica, cardamom, marjoram, mint, pennyroyal, saffron, tarragon, thyme

SATURN: comfrey, hemp, rue, tarragon, thyme, wintergreen

(Note: these are all edible herbs, but by no means a complete list.)

Procedure: Cast the Circle and invoke as usual. Purify with salt water and charge with incense as usual. Pour a little wine into the Cauldron or Mortar and anoint, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the wine of life I charge thee. Blessed Be."

Pour the wine from the Cauldron into the Chalice, to be used later. If you are using non-edible oils, anoint only the outside of the Cauldron/Mortar; if using cooking oil, anoint the inside as well, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With the oil of pleasure I charge thee. Blessed Be." (Make sure you don't forget the pestle as well as the mortar.)

With your athame, scribe your name on the outside, saying:

"Blessed be thou, creature of art. By art made, by art consecrated. With this Magickal blade I imbue thee with my power. Serve me well as the vehicle of my transformation. Blessed Be."

Now take the mixture of herbs (which you have already set aside) and pour a little into the cauldron of Mortar. In the cauldron, rub them around the inside; with the Mortar and Pestle, grind them up, saying:

"I mix the herbs to make the spell:  
Serve me faithfully and well.  
Cauldron of Cerridwen, Blessed Be."  
(N.B.: make sure you do all your grinding CLOCKWISE.)

When the herbs are ground to a fine powder with the Mortar and Pestle or rubbed all over the interior of the Cauldron, take them and add them to the wine in the chalice. Stir this mixture with your athame, saying:

"May all my spells work to the nourishment of the body and the enlightenment of the mind, to the clarity of the will and the purity of the emotions, And may I drink true gold all my life. So mote it be."

If you have an iron cauldron, it is advisable to season it in the oven before use, thus:

Rub the Cauldron inside with cooking oil, enough to leave a light film on it. Place it in a 350° oven for an hour, then take it out and, after letting it cool down, repeat the process. Do this three times in all, and if you wish to do this as a ritual (why not? the more rituals the more fun), say:

"Blessed be thou, creature of iron.  
By art made, by art consecrated.  
Be thou seasoned in the fires of Transformation  
to become the vessel of Transformation,  
the Cauldron of Rebirth,  
the Source of Nourishment,  
and the Timbrel of Wisdom. Blessed Be."

The cauldron should be used as a cooking pot whenever possible, not merely relegated to symbolic status. The Mortar and Pestle, too, should be used for practical herbal work in the compounding of seasonings and healing herbs as well as for Magick. If you do a lot of work with non-edible herbs, e.g., incenses, it might be wise to get a second mortar and pestle for strictly culinary purposes. But there is no reason to neglect the ritual consecration of your food-preparing tools. Your kitchen should be just as much a sacred space as your altar.

In fact, anything that you use a lot should be consecrated: your running shoes, your computer (wash it with the salt water--a token sprinkle will do), your favorite pen...

Blessed be!

The Wards

(thanks to Judy D of COR for this idea)

Wards are small blocks of wood with gemstones set in the top surface, to correspond with the four directions, the God, and the Goddess. They are used in lieu of point candles if you wish to cast a circle and have no candles; or you can set out wards around your bed at night to protect yourself while you sleep, or when you feel the need for protection. If you place them in your home they will serve to mark out a permanent protective circle; and kept in a small bag, they are portable and make an excellent addition to your field kit.

MAKING WARDS: Cut and sand one-inch blocks of wood. Glue gemstones to the top. You may use other objects connected with the Gods and the Elements if you like, but here are some suggested materials for each:

DIRECTION: East (Air)

STONES: white opal, topaz

WOOD: ash, birch

OILS: sandalwood, lavender, cinnamon

DIRECTION: South (Fire)

STONES: carnelian, Mexican opal, bloodstone, ruby

WOOD: pine, cedar

OILS: bay, camomile, clove, patchouli

DIRECTION: West (Water)

STONES: emerald, triplet opal, sapphire, aquamarine

WOOD: willow, alder

OILS: rosemary, myrrh, wintergreen

DIRECTION: North (Earth)

STONES: moss agate, matrix opal

WOOD: rowan, elder

OILS: rose, orris, musk, mint, jasmine

DIRECTION: Center (God)

STONES: garnet, fire agate

WOOD: oak, redwood

OILS: patchouli, clove

DIRECTION: Center (Goddess)

STONES: moonstone, crystal

WOOD: willow, hazel, apple

OILS: eucalyptus, lemon, wintergreen

CHARGING THE WARDS: Purify as usual with salt water. Charge as usual with incense (fire & air). Anoint with the appropriate oil (see chart), mixed in your hand with a little of your saliva or blood, saying:

"Blessed be thou, guardian and protector. Be thou sacred to the service of the Watchtower of the (East, South, West, North). Be thou connected with me to guard me from dangers in the (direction named). Serve me well, as I serve thee. As I do will, so mote it be." Do this for the four directional wards. For the Goddess and God wards, say: "Blessed be thou, guardian and protector. Be thou sacred to the service of the (Lord, Lady). Be thou connected with me to guard me from dangers above and below, within and without. Serve me well, as I serve thee. As I do will, so mote it be."

SETTING THE WARDS: Use in place of point candles at rituals, or to guard you while you sleep. Place the four directional wards as far to the ends of the room or house as physically possible. Place the God and Goddess wards near you, or in the direction from which you feel danger. As you place each ward (clockwise from East, then Goddess, then God), say to each:

"Watch and ward, protect and guard, by the Lady and the Lord."

Place them in inconspicuous corners, by the baseboards or on shelves or moldings where they will not be observed but will pick up influences in the room. When you put them away, pick each up and thank it for guarding you, and say the Leave to Depart to each one exactly as at the end of a ritual. Keep them in a bag when not in use, and get in the habit of carrying the bag with you when you travel. Hang the bag over your bed at night if you are not setting them out to guard you: so that they will pick up your vibrations, you might want to carry them about with you for the first few weeks you have them.

Blessed Be!

The Cord

The Witch's Cord is the badge of initiation and rank in the Craft. While you are yet

cordless, you are an apprentice. Your first cord is given to you to mark your entry into the coven, and your new status as Priest/ess and Witch. In our tradition, this first cord is white, a reminder of the Maiden Goddess. It signifies that you are yet young in the Craft, and that your studies are now really beginning, much like entry to medical school after successfully completing a pre-med program. It means that you know enough to conduct a ritual on your own, that you know the meaning of the various seasonal observances, and that you have absorbed enough general knowledge of the Craft to go on in your studies without having to ask basic questions. It also means that you have made some sort of commitment to the Goddess and Her ways, either working alone or in a coven.

When you receive your White Cord, your measure is taken, and knots are tied in the Cord to denote this fact. This means that you are known, height and breadth and depth, by the Goddess; there is no fooling Her or shucking or sliding away from the responsibilities She has laid upon you in this life. It also means that your co-coveners have taken your measure, and are willing to accept you into the fellowship in perfect love and perfect trust. This bond, which is also symbolized by the Cord, is in some ways closer than a marriage. It takes continual work and care and maintenance.

The Cord is also a tool of binding: you are bound by your oath of faithfulness to the Lady and to the coven; you are bound by the discipline which only you can set upon yourself to study hard and to practice assiduously; and you are bound to follow the leadings She gives you.

After a year and a day as White Cord, you become eligible for consideration as a candidate for Red Cord (second degree). The second cord is red to stand for the Mother aspect of the Goddess, and the attributes of a second-degree Witch are not unlike those of the Mother: nurturing, teaching, organizing, taking care of a coven as High Priest/ess. Some people never attain the Red Cord, but this is no shame: it is not for everyone.

While wearing the Red Cord, a Witch has many responsibilities outside her/himself. Teaching and healing, counseling and organizing, are all things which take a great deal of time and energy--sometimes it seems as though the Red Cord is colored so by the wearer's lifeblood. And after a time of wearing the Red Cord may come the time of moving onward to the next stage, the third degree.

In other traditions, third-degree Witches wear not a cord but a garter. However, in our tradition, the next step onward (not necessarily upward--on occasion this might be a lateral move) is the Black Cord, black to signify the Crone, the repository of Wisdom. Since there have been (up until now) no Black Cord Witches, there is nobody to grant the this cord to the aspirant. Thus it is necessary for the would-be Black Cord to ask the entire coven to call the Goddess into her/him. This completes the circle of energy and signifies that any hierarchical structure used in the coven is there for convenience' sake alone. Once you have been accepted as Priestess and Witch you need bow the knee to nobody. Hopefully, however, you will have the good sense to recognize talent and ability when you see it in another and not let yourself get ego involved in power politics. For a Black Cord Witch the path is away from self-aggrandizement and power and toward that



portion of starry wisdom which the Goddess holds out as a gift and a prize at the end of each particular path.

Nobody is ever entitled to a Cord: a Cord is an indication of commitment to a path of work begun. Whether White, Red, or Black, it is a symbol of the unfinished, of the steps each has to take to reach perfect love and perfect trust.

Blessed Be!

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## Cakes & Wine

### and The Leave to Depart

After your Magickal work is done, it is time to ground out and join with the Lady and Lord in celebration. Take a plate of food and hold it up toward the altar, saying: "Lady and Lord of Life, we thank you for your good gifts. come and share them with us."

Break off a piece of food, and place in the bowl of salt water on the altar as a libation, then take a bite yourself and pass the plate clockwise around the circle.

Take the chalice of wine and bless it likewise, pouring a little into the salt water as a libation and passing it clockwise around the circle. If you are celebrating outdoors with a fire in the center of the circle, throw the libations into the fire instead of the bowl. One nice variation on wine is a mixture of milk and cream sherry (delicious and not very alcoholic), which may be blessed thus:

"Lady of Life, we thank you for the milk from the breasts of the Mother of All. Lord of Life, we thank you for the intoxicating fire of the vine. As these two marry in the cup, we celebrate your mingling, which gives life to all. Come and share with us."

This particular blessing would be appropriate for Beltane or for a handfasting.

I'm sure you need no instructions on how to feast and celebrate. The Lady says that all acts of love and pleasure are her rituals, so keep it in mind that, in enjoying yourselves, you are acting exactly as religiously as you are at any other part of the ritual, and conversely.

THE LEAVE TO DEPART is extremely important, and, even though it may be getting drunk out, must not be omitted. Close all parentheses: when you have set up a Circle as Magickal space, you must take it down before you leave. The presiding priest/ess must first take the chalice and drain it dry in one draught. Then, face the altar, athame in hand, in the invoking position, and say:

"Lady and Lord of Life, we thank you for being with us, and we ask your blessing ere ye depart to your lovely realms. Blessed be." (All repeat.)

Face the center of the circle, saying:

"Ye Lords of the Watchtowers, spirits of the Four Directions, we thank you for being with us, and we ask your blessing ere ye depart to your lovely realms. And may the Peace of the Goddess be between us, now and forever. Blessed be." (All repeat.)

Face the others present, and, sheathing your athame and crossing your hands over your breast, say: "The circle is open but unbroken."

Open your hands, saying "May the Peace of the Goddess go in your hearts. Merry Meet and Merry Part."

All respond: "And Merry Meet Again. Blessed Be."

A group hug is in order at this point. The party may go on as long as desired. We generally sing a rousing chorus of "Happy Trails To You", but this is not obligatory.

When you clean up, be sure to throw the contents of the libation bowl into a running stream (flush it down the toilet or the sink if you don't happen to have a river handy.) The chalice should have been drained dry by the HPs. Do not blow the point candles out, but let them burn down; or if you have to extinguish them, do it by clapping your hands over each flame, so that the air makes them go out. (This takes practice.) Large point candles can be used over again; candles that were used for a specific purpose should be allowed to burn down, or clapped out and re-lit at another time for the continuation of the same rite. Candlesticks should be cleaned before re-use.

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## The Deities

### Aspects of the Goddess:

- The Maiden
- The Mother
- The Crone

### Aspects of the God:

- The Light God
- The Dark God

## Aspects of the Goddess

### The Maiden

The Goddess of the new and waxing moon is the Maiden aspect of the Great Goddess. Under her tutelage are childbirth, childhood, all beginnings of endeavors, increase of that which has been planted, growth, new life, the energies regathered for Spring after the slowing down of Winter, the miraculous transformation at the Feast of Brigid of the old Crone (the Cailleach) into the Virgin, Goddess of poetry, smithcraft, and inspiration. When you see the thin sliver of the first new moon in the sky, kiss your fingers to her and turn the silver coins in your pockets for increase of wealth.

The Maiden has little to do with the God; not that she is looked upon as a physical virgin, but that she is especially the Goddess of the unmarried, uncommitted young woman who belongs to herself alone, and who is not concerned with the relationships between the sexes except in terms of their fruit, the birth of children. She is the Wild Maiden, the Huntress, the free young Goddess who roams the woods untrammelled, and who is quick to punish any infringement upon her privacy (think of Actaeon). Her image is pre-eminent among Dianic Witches, because she is Diana, Lady of the Wild Things, Lady of the Woods, Lady of midnight noonlight chase through bracken and fern---not a comfortable sit-by-the-fire Goddess of home and hearth. So many people, men especially, are afraid of her; she bears sharp weapons and does not hesitate to use them.

But to those, male and female alike, who will regard and value her for what she is, not fear her for what she is not, she is warm and kind. To those who have the courage to

keep their own independence, to renew their own spiritual virginity periodically as she must, she brings courage and the will to begin again, to keep on planting seeds even when the harvest will be realized by others yet unborn, The Maiden is the Lady of Potentialities, the Lady of the Future, which can only come to pass if we make it so.

### A BEGINNING SPELL

(to be done on a waxing moon)

You will need: seeds, potting soil, flats or egg-cartons, a silver coin (a dime will do), water, salt, incense, wine, oil (a Lunar oil such as jasmine or eucalyptus).

Before you begin:prepare your seeds by folding them in a wet paper towel so they will sprout; mix your potting soil with water in a plastic bag so it is nice and moist.

Place your sprouted seeds, still in their paper towel, and your dime on a plate. Purify the plate, the flats and the bag of soil with salt and water, taking care not to get any on the soil or the seeds: charge with incense. Take the dime and anoint with wine, saying "I dedicate thee to the Lady's service. May thou increase." Anoint with oil, saying, "As these plants grow, may thou grow, and may I grow." Wipe the excess oil and wine off the coin and place it in the soil in your flat. Cover it over, poke holes in the soil and plant the seeds, saying "May my wealth increase, my health increase, and my service to the Lady increase. As I do will, so mote it be." Pat the soil down over the seeds and give them a drink of fresh water, whispering to them just what it is that you want to grow in your life.

When the seedlings show two permanent leaves, it is time to transplant them to a larger pot. This should be done on a waxing moon also. Take the pots outside to a sheltered spot to harden-off before you transplant them into the ground. Be sure to transplant the dime when you transplant the plants.

One appropriate plant to do this spell with is flax--by the time it is ready to harvest you should be ready to begin making your cords in preparation for initiation or elevation to the next degree. Be sure to talk to your plants, inspect them regularly for insect damage, water them, and put your personal energy into them.

Blessed be!

The Mother

The Goddess of the Full Moon is the Mother aspect of the Great Goddess. She is the most familiar aspect of the Goddess to most people on Earth, because even the most patriarchal religions have had difficulty in stamping out her worship, and several have been content to transform her slightly into an "acceptable" object of veneration. Isis, Queen of Heaven, Mother of the Divine Child, took only a little neatening up to become Virgin Mary, Queen of Heaven, Mother of the Divine Child. The neatening generally takes the form of getting rid of the Goddess' sexual proclivities and concentrating on her

motherly ones. But the original version of the Mother, the one who was celebrated in sculpture back in Paleolithic times, is patroness of romantic and erotic love as well as devoted parenthood.

Among her varied forms, both terrible and beautiful, the symbol of the Full Moon catches the human psyche like no other. Connected physically to the tides of Earth and the menstrual cycles of women, shining at night with a mysterious light which carries no heat, she is the symbol par excellence of the unconscious mind and its mysteries; of water, tides and rain; of the abundance of Earth that results from her moist touch on plant life and the urge to procreation which she inspires among animals and men. She is the mirror of the Earth, Dame Habonde, our lady of abundant harvests, of the consummation of desires, of results.

At the same time, she is the visible reminder of the mystery which lives in our own souls, that womanly aspect of each of us, male and female alike. To the God and to men she is Mother, Sister, Lover, Betrayer; to women she is Mother, Mirror, Self as seen mirrored in another's eyes. To all she is Source and Destination, Glory and Mystery.

#### A SPELL FOR BRINGING ABOUT YOUR DESIRES:

YOU WILL NEED: a red or green candle, your athame, water, salt, incense, wine and any three of the following oils: bay, jasmine, eucalyptus, wintergreen, rose, almond, mint, olive, pennyroyal, myrrh.

Purify your candle with salt water, charge with incense, and anoint with wine, as usual. Carve your name and your desire on the candle, preferably in runes, concentrating on visualizing your wish come true. Anoint the candle with the oil, whispering your wish to it and concentrating on imbuing the candle with your fixed purpose. When the candle is properly charged, say "So mote it be", and wrap the candle up in a piece of cloth.

Burn the candle on the night of the full moon, after first having cast a circle; if you can manage to have a window open so the full moon will shine upon you, this will help. Purify yourself with salt water, and when you have lit the candle, whisper your wish to it once more. Then sit and stare at the candle flame, feeling it join with your burning will. Do this as long as feels right to you; then break the circle but leave the candle to burn down. (It might be well to put the candle holder in a shallow dish of water. If there is any wax left over after the candle has burnt down, you may wish to save it for a mojo bag ingredient.)

Remember: be very clear in your mind just what you want, because you will get exactly what you ask for. If there is any doubt or uncertainty about the object of this spell, it is better to burn a white candle and ask for guidance and clarity from the Lady. After doing any spell, ground with your Pentacle.

The Crone

The waning and Dark Moon aspect of the Goddess is the Crone. She is the Goddess of the end of things, of harvest and the time after harvest before the new seeds are sprouted, when life seems to come to a stop and the forces of growth are buried deep under the ground. She is the Goddess of banishing, of bringing to an end those things which have reached the point at which they require it. She is the Goddess of the wisdom of old age, of hidden things, of darkness and silence and the solitude realized by each living thing as it dies alone.

The Crone is a Shadow-figure to modern society. Even people who resemble the Crone are avoided: old people, especially old women, are figures of fear and loathing. Psychologically, there is much to be said about men's fear of women, and of old women in particular. In her book *THE CRONE*, Barbara Walker states:

"Witch persecutions were one more manifestation of men's never-ending effort to deny that negative archetype, the Crone Mother who can destroy. Modern male prejudices against aging women represent another manifestation of the same effort. Such prejudices are rarely studied with any degree of frankness. Freud himself was subject to this male fear, but made heroic efforts to suppress his own knowledge of it...

"The Crone was the feminine equivalent of the old man with a white beard who lived up in the sky and commanded armies of angels: that is, a naive symbol of a collective idea...The symbol represented a uniquely feminine worldview, unaltered by men, who feared the Crone image enough to leave it alone. They assimilated the Virgin and Mother phases of the ancient Goddess to Christianity, combined them, and deprived the combination of divine status; but the Crone phase was too darkly threatening to be so handled.

"Like old women in general, the symbolic Old Woman haunted the fringes of Western culture, largely unnoticed and unacknowledged except when her 'witchcraft' aroused panic. Because she retained so much of her original prepatriarchal character, she is a valuable study object for modern feminists desirous of reassessing the female image."

--B. Walker, *The crone: woman of age, wisdom and power*, Harper & Row, San Francisco, Cal., 1985.

The traditional caricature of the wicked old witch, the hag cackling over her cauldron, filled with disgusting objects and nauseating brews, is a cartoon version of the mighty Lady of Conclusions. Black, her color, is thought of as the color of evil; the very word "sinister" means "left-handed", and the left is the Lunar direction.

There are valid reasons for these fears. The Crone is not an aspect of the Goddess which tolerates familiarities. She is not cute and cuddly, and she wreaks a lot of pain in her dealing-out of destiny. But if the grain were not harvested, cut down in its prime, where would we get bread? And if life were nothing but birth and growth, how long would there be room for life at all? And if the earth did not have a chance to rest and

shelter the unborn seeds, how would new birth take place?

We are afraid of her because we do not know her. Of her above all it is said, "No man has lifted my veil." Everyone is afraid to die, and die we all must. The wisdom of the Crone is granted to those who have come through blind faith, have passed by knowledge, and have had the courage to look their own death in the face.

#### A BANISHING SPELL

(to be done on the dark of the moon)

Ingredients: paper, pen and ink, two mirrors, black thread, candles (black or white), salt water; myrrh oil mixed with comfrey, hemp, dwale (deadly nightshade), thyme, mullein, or any three of these herbs.

Procedure: Write or draw on the paper what you would banish. Charge it with the full force of your repulsion. Anoint with oil, then with salt water, in the form of a waning moon. Fold the paper and place between two mirrors, with the reflecting sides facing IN. Bind them securely together with black thread or yarn and drip candle wax around the edges to seal. While you do this, envision the energy which emanates from the object of your spell being bounced back on itself, unable to pass the barriers you have set up around it. Say:

" Your eyes are shut,  
your cord is cut,  
go back to the Mother  
with Death as your lover.  
So mote it be."

Take the spell to a place where it will not be disturbed and bury it, saying,

"By night your eyes are blinded,  
by clay your ears are stopped,  
by earth your mouth is sealed,  
by rock your limbs are bound;  
Thus I lay you down to rest,  
still and silent in the ground.  
As I do will, so mote it be."

When you have finished the burial, kneel on the ground and say:

"By all the power of three times three,  
may this spell harm no other nor return to me  
As I do will, so mote it be."

Aspects of the God



## The Light God

The God of the Waxing Year, Lord of Light, Sun-God, Grain Reborn: Ra, Apollo, Lugh the Long-Handed--his image seems as bright and clear as the sun at dawn. Consort, brother, son of the Lady, he is born at Yule, is celebrated as the Waxing Light at Brigid, overcomes Night at Eostara, becomes the Lady's lover at Beltaine, and dies at the peak of his power at Litha, when his place is taken by his twin, the Dark God of the Waning Year, who will in turn be replaced the following Yule.

This is one way of looking at the Horned One: as twin brothers who vie for the Goddess' favors, and turn and turn about win the victory. This is the most ancient way of viewing the conflict between growth and decay which is actually no conflict at all, but rather twin aspects of one cyclic process.

The problem with getting a clear view of the God is complicated by the historical changes which have taken place in religious attitudes toward the Male and Female Principles. Ever since the superseding of the ancient matriarchal religions, the God has been, on the one hand, inflated into the Sky-Father, Creator, Jehovah, Source of All (thereby usurping the prerogatives of the Mother as well as absorbing all her solar attributes); and on the other hand, suffered the reverse sort of inflation into the Devil, the Evil One, lumped with the World and the Flesh (the Goddess as Moon/Earth and as Venus) into the evil Trinity which opposes the Divine Trinity. Both of these distortions have worked to cause a like distortion in both men's and women's views of the Male Principle within themselves.

Perhaps a saner view of the light aspect of the God is to be found in the image of the Hero Triumphant: born of a virgin with the winter solstice, raised in hiding from the wrath of earthly rulers, he sets forth on his quest against evil, and in the midst of his triumph is transformed. Upon his death/transformation, he departs for the Island of Appletrees, to sleep and await his rebirth. Sound familiar? King Arthur, Hercules, Luke Skywalker, Jesus of Nazareth, Parzifal, all are variants on the same ancient myth. It is from the time of his birth until the time of his triumph that we see him as the Shining One, God of East and South, Air and Fire. To the Light God, the Hero, the quest is against Evil. He has not yet reached the point where he sees ambiguity, for this is the point of death, the point of his transformation into the Dark God, the point of the Hero Transformed, the point of sunset.

Thus it is that the Light God is the god of youth, of confidence, of adventure, of noble ideals, of the pure song which hums in the heart when life is fresh and new. He is the Seed-Sower, Grain Reborn, ever springing up from under the ground, setting the feet to dancing and making the Lady young and lovely again with his love. He is her lover as well as her son and her brother: if she did not love him, she would not keep giving him birth year after year, even knowing that it would grieve her when he dies.

And he always dies. That is what makes him so beautiful. He never grows old, and he always comes back. Making his cyclic reappearance into one historical lifetime, never to

be repeated, was the worst blasphemy the Christians could have brought about to the religion of the Goddess; and it was only because the Goddess religions had died out as an effective political force at the time that the cult of Jesus of Nazareth was able to gain its ascendancy--and even then it took several centuries to pull it off.

By medieval times, the Goddess was crammed into the figure of the Virgin Mary, and the Light God and Dark God battled for human souls in a purely masculine field. By this time, too, there was not much to choose between them. Neither the Holy Trinity of the Christians nor the Horned God of the Witches has much resemblance to the true state of the masculine psyche, except insofar as it has been warped by social/cultural factors. The true Male Principle is much more akin to True Thomaas of Erceldoune, who went with the Queen of Elphame and served her for seven years as her true knight: the Hero, the Poet, the one who is transformed by the quest.

I have gone on at such length about the God (and plan to go on longer, about his dark aspect) because I feel that it is a mistake to ignore him, the way certain segments of the Craft do. Obviously, the Female element in spirituality has been neglected (when not actually being persecuted), and the Macho-Man Sky-Thunderer element in the Male Principle has been elevated clear out of all reason in religions of the past two millennia; however, it is just as macho to do no more than reverse the polarity in an attempt to gain back lost ground. What needs to be done about the God, and about the God in both men and women, is for him to be re-transformed, into the Lady's love, into the ever-living, ever-dying sacrifice (John Barleycorn must die if we are to have beer and bread), into the heroic urge.

This is an age with too few heroes, and too little scope for heroes. Men and women seem to be diminished into mere citizens, slots on the IBM cards, scrabbling for physical survival and losing all nobility of mind in the process. It does not have to be so. Just as contact with the Lady makes all ordinary things Magick, contact with the Lord makes all ordinary activities Heroic.

### A SPELL FOR COURAGE

If there is something you are afraid of, write it on a small piece of paper in your own blood. Burn it to ashes, and powder the ashes in a mortar & pestle with some cinnamon, nutmeg, & ginger. Use this mixture to flavor a) cookies, b) mulled wine, c) any other food you like. When you mix in the herbs and ashes, consecrate what you are cooking to the service of the God in you. When you eat or drink, know that what you are physically absorbing is the flesh of the God himself, and that his courage is within you. If you like, you can do an invocation, self-blessing, or other charm which will remind you of this fact. One good one is:

May the Sun shine within me, may Mars lend me his courage and Jupiter his strength. Let the blood of heroes run in my veins, and my feet walk in the paths of heroes. My name is \_\_\_\_\_, and I am brave. (repeat)

If you can do this while looking in a mirror, so much the better. Do this spell in full daylight, when the sun is shining.

### The Dark God

"In the Cycle of the equinox-solstice festivals, the year begins with the spring and the germination of the seed; however, the vision of the Celtic folk sought deeper into the spiritual essence of such a process, and to their consciousness the year began with Samhain, the first of November. Thus they saw the year's beginning marked by the descent of life into the dark of winter, the descent of the seeds into the Earth. With the same consciousness the Celts reckoned the day to begin not with sunrise but with the sunset of what we would call the preceding day. And thus to these people the unconscious darkness of their imagination was not a facet of nature to be feared, but an essential part of their being, out of which conscious thinking could grow. Over the millennia, this mode of consciousness has been replaced by one which fears the darkness, and this corresponds to a way of thinking that marks the day's beginning at dawn, and sees the positive energies and forces of the day dying out into the evening darkness. The night becomes a place of the death of the light, and not pictured as the source of the light." --Adam McLean, *Four Fire Festivals*

The shift of consciousness about which McLean writes is nowhere exemplified better than in the transformation of the Lord of Death and what comes after from the Son of the Mother into the Devil. Just as the Light aspects of the God were taken over by the figure of Jesus as Savior, the God's Dark aspects were made into a threat to keep people in line--and are used in that manner and for that purpose to this day. The popularity of "Exorcist"-type movies show that, even in the minds of those who profess to be removed from credulous acceptance of religious dogma, the dark powers of the unconscious are a source of unease. And certainly with good reason. The unconscious is in direct touch with the sources of our being, the subhuman strata from which we have evolved--an origin which threatens some religions enough that they cannot bear to think about it, but take refuge in myths of creation which effectively separate human beings from the "lower" animals. The Dark God is not merely dark--He is also the Goat-foot God, whose animal origins are bared without shame.

When Persephone was carried off by Hades, she screamed and struggled. But sooner or later the screaming and struggling came to an end, and she accepted the gifts of the God: pomegranate seeds, and his love. By them she was transformed from the Maiden into the Queen of the Underworld. How was this accomplished? What we Witches know about the Goddess' transformation is told thus:

"In ancient time, our Lord, the Great Horned One, was as he still is, the Counselor, the Benefactor, but men knew him as the Dread Lord of the Shadows--lonely, stern and just. But our Lady, the Goddess, would solve all mysteries, even the mystery of Death. And so she journeyed to the Nether-lands, and the Guardian of the portal challenged her, saying, 'Strip off thy garments, lay aside thy jewels, for naught may ye bring with thee into this our land.'

"So she laid down her garments and her jewels and was bound as all living must be who seek to enter the realms of Death. Such was her beauty that Death himself knelt and laid his sword and crown at her feet and kissed her feet, saying, 'Blessed are thy feet that have brought thee in these ways. Abide with me, but let me place my cold hand on thy heart.'

"And she replied, 'I love thee not. Why dost thou cause all things that I love and take delight in to fade and die?'

"'Lady,' replied Death, 'Tis age and fate, against which I am helpless. Age causes all things to wither, but when men die, at the end of time, I give them rest and strength so that they may return. But you, you are lovely. Return not: abide with

"But she answered, 'I love thee not.'

"'Then,' said Death, 'An you receive not my hand on your heart, you must kneel at Death's Scourge.'

"'It is fate, better so,' she replied. And she knelt. And Death scourged her tenderly, and she cried, 'I knew the pangs of love.' And Death raised her and said, 'Blessed Be.' And he gave her the fivefold kiss, saying, 'Thus only may you attain to joy and knowledge.' And he taught her all the mysteries, and he gave her the necklace which is the circle of rebirth.

"And she taught him the mystery of the sacred cup which is the cauldron of rebirth. They loved and were one, for there be three great mysteries in the life of man. Magick (love) controls them all. For to fulfill love, you must return again at the same time and at the same place as the loved one, and you must meet, and know and remember and love them again. But to be reborn, you must die, and be made ready for a new body, and to die you must be born, and without love you may not be born. And our Goddess ever inclineth to love and mirth and happiness and guardeth and cherisheth her hidden children in life: And in death She teacheth the way to have communion, and even in the world, She teacheth them the Mystery of the Magick Circle, which is placed between the worlds."

And the Dark God, who stands at the Sunset Door, rules not only over those dark things which we fear to see, and the death of those things which we fear to lose, but also serves to welcome each of us through our transformation and death into the source of new life and light.

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## The Deities

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## Aspects of the Goddess

### The Maiden

The Goddess of the new and waxing moon is the Maiden aspect of the Great Goddess. Under her tutelage are childbirth, childhood, all beginnings of endeavors, increase of that which has been planted, growth, new life, the energies regathered for Spring after the slowing down of Winter, the miraculous transformation at the Feast of Brigid of the old Crone (the Cailleach) into the Virgin, Goddess of poetry, smithcraft, and inspiration. When you see the thin sliver of the first new moon in the sky, kiss your fingers to her and turn the silver coins in your pockets for increase of wealth.

The Maiden has little to do with the God; not that she is looked upon as a physical virgin, but that she is especially the Goddess of the unmarried, uncommitted young woman who belongs to herself alone, and who is not concerned with the relationships between the sexes except in terms of their fruit, the birth of children. She is the Wild Maiden, the Huntress, the free young Goddess who roams the woods untrammelled, and who is quick to punish any infringement upon her privacy (think of Actaeon). Her image is pre-eminent among Dianic Witches, because she is Diana, Lady of the Wild Things, Lady of the Woods, Lady of midnight noonlight chase through bracken and fern---not a comfortable sit-by-the-fire Goddess of home and hearth. So many people, men especially, are afraid of her; she bears sharp weapons and does not hesitate to use them.

But to those, male and female alike, who will regard and value her for what she is, not fear her for what she is not, she is warm and kind. To those who have the courage to keep their own independence, to renew their own spiritual virginity periodically as she must, she brings courage and the will to begin again, to keep on planting seeds even when the harvest will be realized by others yet unborn, The Maiden is the Lady of Potentialities, the Lady of the Future, which can only come to pass if we make it so.

## A BEGINNING SPELL

(to be done on a waxing moon)

You will need: seeds, potting soil, flats or egg-cartons, a silver coin (a dime will do), water, salt, incense, wine, oil (a Lunar oil such as jasmine or eucalyptus).

Before you begin:prepare your seeds by folding them in a wet paper towel so they will sprout; mix your potting soil with water in a plastic bag so it is nice and moist.

Place your sprouted seeds, still in their paper towel, and your dime on a plate. Purify the plate, the flats and the bag of soil with salt and water, taking care not to get any on the soil or the seeds: charge with incense. Take the dime and anoint with wine, saying "I dedicate thee to the Lady's service. May thou increase." Anoint with oil, saying, "As these plants grow, may thou grow, and may I grow." Wipe the excess oil and wine off the coin and place it in the soil in your flat. Cover it over, poke holes in the soil and plant the seeds, saying "May my wealth increase, my health increase, and my service to the Lady increase. As I do will, so mote it be." Pat the soil down over the seeds and give them a drink of fresh water, whispering to them just what it is that you want to grow in your life.

When the seedlings show two permanent leaves, it is time to transplant them to a larger pot. This should be done on a waxing moon also. Take the pots outside to a sheltered spot to harden-off before you transplant them into the ground. Be sure to transplant the dime when you transplant the plants.

One appropriate plant to do this spell with is flax--by the time it is ready to harvest you should be ready to begin making your cords in preparation for initiation or elevation to the next degree. Be sure to talk to your plants, inspect them regularly for insect damage, water them, and put your personal energy into them.

Blessed be!

The Mother

The Goddess of the Full Moon is the Mother aspect of the Great Goddess. She is the most familiar aspect of the Goddess to most people on Earth, because even the most patriarchal religions have had difficulty in stamping out her worship, and several have been content to transform her slightly into an "acceptable" object of veneration. Isis, Queen of Heaven, Mother of the Divine Child, took only a little neatening up to become Virgin Mary, Queen of Heaven, Mother of the Divine Child. The neatening generally takes the form of getting rid of the Goddess' sexual proclivities and concentrating on her motherly ones. But the original version of the Mother, the one who was celebrated in sculpture back in Paleolithic times, is patroness of romantic and erotic love as well as devoted parenthood.

Among her varied forms, both terrible and beautiful, the symbol of the Full Moon

catches the human psyche like no other. Connected physically to the tides of Earth and the menstrual cycles of women, shining at night with a mysterious light which carries no heat, she is the symbol par excellence of the unconscious mind and its mysteries; of water, tides and rain; of the abundance of Earth that results from her moist touch on plant life and the urge to procreation which she inspires among animals and men. She is the mirror of the Earth, Dame Habonde, our lady of abundant harvests, of the consummation of desires, of results.

At the same time, she is the visible reminder of the mystery which lives in our own souls, that womanly aspect of each of us, male and female alike. To the God and to men she is Mother, Sister, Lover, Betrayer; to women she is Mother, Mirror, Self as seen mirrored in another's eyes. To all she is Source and Destination, Glory and Mystery.

#### A SPELL FOR BRINGING ABOUT YOUR DESIRES:

YOU WILL NEED: a red or green candle, your athame, water, salt, incense, wine and any three of the following oils: bay, jasmine, eucalyptus, wintergreen, rose, almond, mint, olive, pennyroyal, myrrh.

Purify your candle with salt water, charge with incense, and anoint with wine, as usual. Carve your name and your desire on the candle, preferably in runes, concentrating on visualizing your wish come true. Anoint the candle with the oil, whispering your wish to it and concentrating on imbuing the candle with your fixed purpose. When the candle is properly charged, say "So mote it be", and wrap the candle up in a piece of cloth.

Burn the candle on the night of the full moon, after first having cast a circle; if you can manage to have a window open so the full moon will shine upon you, this will help. Purify yourself with salt water, and when you have lit the candle, whisper your wish to it once more. Then sit and stare at the candle flame, feeling it join with your burning will. Do this as long as feels right to you; then break the circle but leave the candle to burn down. (It might be well to put the candle holder in a shallow dish of water. If there is any wax left over after the candle has burnt down, you may wish to save it for a mojo bag ingredient.)

Remember: be very clear in your mind just what you want, because you will get exactly what you ask for. If there is any doubt or uncertainty about the object of this spell, it is better to burn a white candle and ask for guidance and clarity from the Lady. After doing any spell, ground with your Pentacle.

#### The Crone

The waning and Dark Moon aspect of the Goddess is the Crone. She is the Goddess of the end of things, of harvest and the time after harvest before the new seeds are sprouted, when life seems to come to a stop and the forces of growth are buried deep under the ground. She is the Goddess of banishing, of bringing to an end those things



which have reached the point at which they require it. She is the Goddess of the wisdom of old age, of hidden things, of darkness and silence and the solitude realized by each living thing as it dies alone.

The Crone is a Shadow-figure to modern society. Even people who resemble the Crone are avoided: old people, especially old women, are figures of fear and loathing. Psychologically, there is much to be said about men's fear of women, and of old women in particular. In her book *THE CRONE*, Barbara Walker states:

"Witch persecutions were one more manifestation of men's never-ending effort to deny that negative archetype, the Crone Mother who can destroy. Modern male prejudices against aging women represent another manifestation of the same effort. Such prejudices are rarely studied with any degree of frankness. Freud himself was subject to this male fear, but made heroic efforts to suppress his own knowledge of it...

"The Crone was the feminine equivalent of the old man with a white beard who lived up in the sky and commanded armies of angels: that is, a naive symbol of a collective idea...The symbol represented a uniquely feminine worldview, unaltered by men, who feared the Crone image enough to leave it alone. They assimilated the Virgin and Mother phases of the ancient Goddess to Christianity, combined them, and deprived the combination of divine status; but the Crone phase was too darkly threatening to be so handled.

"Like old women in general, the symbolic Old Woman haunted the fringes of Western culture, largely unnoticed and unacknowledged except when her 'witchcraft' aroused panic. Because she retained so much of her original prepatriarchal character, she is a valuable study object for modern feminists desirous of reassessing the female image."

--B. Walker, *The crone: woman of age, wisdom and power*, Harper & Row, San Francisco, Cal., 1985.

The traditional caricature of the wicked old witch, the hag cackling over her cauldron, filled with disgusting objects and nauseating brews, is a cartoon version of the mighty Lady of Conclusions. Black, her color, is thought of as the color of evil; the very word "sinister" means "left-handed", and the left is the Lunar direction.

There are valid reasons for these fears. The Crone is not an aspect of the Goddess which tolerates familiarities. She is not cute and cuddly, and she wreaks a lot of pain in her dealing-out of destiny. But if the grain were not harvested, cut down in its prime, where would we get bread? And if life were nothing but birth and growth, how long would there be room for life at all? And if the earth did not have a chance to rest and shelter the unborn seeds, how would new birth take place?

We are afraid of her because we do not know her. Of her above all it is said, "No man has lifted my veil." Everyone is afraid to die, and die we all must. The wisdom of the Crone is granted to those who have come through blind faith, have passed by

knowledge, and have had the courage to look their own death in the face.

### A BANISHING SPELL

(to be done on the dark of the moon)

Ingredients: paper, pen and ink, two mirrors, black thread, candles (black or white), salt water; myrrh oil mixed with comfrey, hemp, dwale (deadly nightshade), thyme, mullein, or any three of these herbs.

Procedure: Write or draw on the paper what you would banish. Charge it with the full force of your repulsion. Anoint with oil, then with salt water, in the form of a waning moon. Fold the paper and place between two mirrors, with the reflecting sides facing IN. Bind them securely together with black thread or yarn and drip candle wax around the edges to seal. While you do this, envision the energy which emanates from the object of your spell being bounced back on itself, unable to pass the barriers you have set up around it. Say:

" Your eyes are shut,  
your cord is cut,  
go back to the Mother  
with Death as your lover.  
So mote it be."

Take the spell to a place where it will not be disturbed and bury it, saying,

"By night your eyes are blinded,  
by clay your ears are stopped,  
by earth your mouth is sealed,  
by rock your limbs are bound;  
Thus I lay you down to rest,  
still and silent in the ground.  
As I do will, so mote it be."

When you have finished the burial, kneel on the ground and say:

"By all the power of three times three,  
may this spell harm no other nor return to me  
As I do will, so mote it be."

### Aspects of the God

#### The Light God

The God of the Waxing Year, Lord of Light, Sun-God, Grain Reborn: Ra, Apollo, Lugh the Long-Handed--his image seems as bright and clear as the sun at dawn. Consort, brother, son of the Lady, he is born at Yule, is celebrated as the Waxing Light at Brigid,